

The ART DIGEST

V. 17 #15



End of Summer by Gladys Rockmore Davis

The News Magazine of Art

25
Cents



**"Anna Seward,
The Swan of Lichfield"**

Portrait of the renowned 18th century English poetess by George Romney. The portrait was acquired by John W. Hanes, former under-secretary of the United States Treasury, from Thomas Agnew, London. It is now on Gimbel Brothers Fifth Floor.

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

A Friend Passes

MOST PEOPLE who were fortunate enough to know Blanche Gill in New York art circles loved her; her warm, gentle smile and understanding personality won her legions of friends during those years she served as gallery attendant at the Salmagundi, the National Arts Club and the New York Watercolor Club. Her death on Sunday, March 21, shortens my list of personal friends. I know I will miss her pleasant visits to the DIGEST office. Her spirit was eternally young; her age never mattered.

Patrons at a Profit

LEAD POSITION in this issue is given to an article by Frank Caspers, wherein he gives a pertinent and first-hand description of perhaps the strongest trend presently in the field of contemporary American art—the increasing employment of art by business to sell its products to a discriminating public. Caspers knows what he is talking about. Having graduated, *cum laude*, from the DIGEST staff, he is now with the famous N. W. Ayer advertising agency.

The alliance of business and art can only work for the mutual benefit of both. The business firm, by hiring the talent of the artist, obtains the best possible key to those thousands of cultured Americans who buy quality products. They are grateful for the good taste shown by the firm, and immediately associate the trade name with beauty. For the fine artist, this outlet supplies to considerable degree the answer to present-day lack of public support. While waiting for that rare specimen, the 20th century Medici, the artist finds it less embarrassing to greet his landlord.

Commercial? Yes. But not to the extent so many 57th Street inmates imagine. Cases like the American Tobacco Company, whose George Washington Hill ("The Best Tunes of All Move to Carnegie Hall") insisted on doing all the thinking, are the exception. Usually, the businessman realizes that he is hiring a specialist and desires to receive a full return on his dollar—by letting him alone. Take the three illustrations on page 5: Raymond Breinin's *The Engulfed Cathedral* and Pavel Tchelitchew's *Fire Bird*, done for Capehart, and Leon Karp's painting for De Beers. Each of these is aesthetically sound, characteristic of the artist at his best, and yet all perform their commercial function with success.

The proven ability of art to draw attention to the spirit and patriotic mood of advertisements in the public press is doubly significant; first, because it indicates the presence of a wide base of art consciousness, and, second, because it points up the responsiveness of the public to art. To illustrate: N. W. Ayer & Son commissioned Frances Hook, Philadelphia artist, to paint a pastel entitled *The Flowering Branch*, gay, fresh and colorful. The picture, reproduced in full color, appeared in a national magazine as part of a Steinway advertisement. The Ayer agency relates how the course of the magazine across the nation was traced by letters written by grateful readers to the Steinway company. Students and teachers, housewives and Army sergeants, farmers and editors, wrote to describe the pastel's special appeal to them—all of them sincere and unsolicited.

Significant, also, was the fact that every writer asked the

price of a reproduction "suitable for framing," and scores wanted to purchase the original. Here is evidence enough that the alliance with business does not "injure" aesthetics or dwarf the public's desire for art ownership.

Particularly gratifying is the fact that there is no "tin cup" extended. Advertisers are on the hard-boiled side, and their continued and increasing use of fine art is a tribute to its commercial adaptability.

Old Frontiers

FRANKLY, I don't know exactly why I am writing this piece, unless it is from pure irritation. Surely the cause of the irritation, the just-published book by Samuel K. Kootz called *New Frontiers in American Painting*, doesn't warrant the publicity. The book, though handsomely designed, contains little that is original in thought, charts no new courses in the bewildering currents of contemporary art. Grandiosely talking-down to his readers, Mr. Kootz rehashes the same old vapid art arguments of the 1920's, when America was an aesthetic annex to Paris. You know you have heard that song before. He would take us back, not forward.

With sweeping, self-defeating statements, Mr. Kootz condemns all that is indigenous in American art, terms the nationalism of the 1930's a "four-alarm binge," defends our international derivativists. Now, every man is entitled to his opinions. What I object to is such snide attacks as Mr. Kootz's ill-considered statement: "Through these past dozen years this school [the Nationalists] has become increasingly provincial, until it is difficult to separate some of its thinking from the thought behind the seemingly defunct 'America First' political committee."

In boxing, which evidently is more ethical than the art game, that, Mr. Kootz, would be called a low blow.

Our international expert, who prefers the late Bessie Smith to Marian Anderson, occasionally pulls something like this out of his own hat: "In considering the contribution of contemporary American painters, it is unnecessary to go back into American history for ancestors, because nothing of importance now taking place can be attributed to such an ancestry."

Here's another: "Cézanne, now superseded by Picasso, will be rediscovered in another twenty-five or fifty years." He doesn't even hint when we will get around to Rembrandt.

But at least Mr. Kootz is honest. Frankly he tells us that he is attempting to show that "there is no such thing as an American art. What we have is an international art, developing not as evolutionary logic from our immediate American ancestors, but abruptly from Cézanne, the Fauves and Cubists, and from German Expressionism. . . . Our metaphysical aspirations have nothing in common with the hopes and decisions of Ryder, Homer and Eakins."

Who are the pioneers Mr. Kootz has discovered along his "new frontiers"? He starts American art with the famous Armory Show. From that decisive event, he picks Weber, Sheeler, Marin and Hartley as worthy of inclusion "in the honest history of America's great accomplishment."

Other creative gods to Mr. Kootz are Stuart Davis, Abraham Rattner, Paul Burlin, Peter Blume, Niles Spencer, Walter Quirt, Milton Avery, Byron Browne, Adolph Gottlieb, Carl Holty. But in almost every case he ends by uncovering their feet of clay. Take Max Weber. After giving him an enthusiastic build-up, Mr. Kootz then devastatingly deflates his hero, thus: "But Weber too often leaves with us the lurking feeling that somewhere before, we've come across many of the things he says—chiefly because he says them in language that has become overly-familiar through use by his predecessors (or contemporaries)."

From *New Frontiers* it would appear that Mr. Kootz just doesn't know what he likes.

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THE READERS COMMENT

Diggin' My Jive

SIR: Thanks for reprinting in full, or
nearly, my letter "curry-combing" you on
jazz. I am going to make your reply,
which I thought more than fair, the text
for my remarks on my [next] broadcast
over WBNX.

—"PROF." RALPH BERTON, Jazz
University, New York.

Now, Really!

SIR: Relative to your blind searchings
after the meaning of Swing, Meyer Ber-
ger had an informative article in the
Times (April 23). He questioned some of
the 7,000 jitterbugs who swarmed to hear
Harry James. "You can't really tell what
it is," the consensus seemed to be. "It's
only that shivers run down your spine
when that trumpet gets hot. If you were
a hep cat you'd understand."

—RINALDO POCCHI, New York.

Cat-Call Music

SIR: In reply to Ralph Berton's caustic
and lopsided attack against your candid
and praiseworthy dislike of modern cat-
call music, I wish to say this: Racketeer-
ing (a rather recent expression) has been
a human affliction for untold centuries.
The oldest known rackets were, of course,
witchcraft (tribal, medical and religious
fakery). Later we find many new forms of
rackets flourishing, because preying upon
gullible humans is very easy. Barnum
knew his people! The Jazz Kings and their
likes in other fields pretend the same.
Gladly they violate all that stands for de-
cency in music or anything else.

Some of our modern tunes, like *White
Cliffs of Dover* and *Stardust*, are melodi-
ous. If that is jazz, let us have more of it.
Also good, jolly, melodious dances. There
is plenty of good material. So there is no
excuse to revert to blaring, incoherent
and repulsive sounds. One does not need
to be a chicken expert to know the stench
of a rotten egg; neither does one have to
be a musician to hate vulgar, noisy cat-
calls (called music by Mr. Berton & Co.).

—A. G. WEITKAMP, New Bedford, Mass.

Wants Independent News

SIR: I like your independence. Do not
think your latest cover an improvement on
the chaste type of a year ago. I use
particularly your listing of exhibitions
and news.

—REV. RICHARD G. SHIPLEY, Baltimore.

Likes the New Cover

SIR: I always meant to write you that
your old Spencerian cover was not in
keeping with your modern magazine. Your
new cover is very pleasing, most
expressive of the straight-forward and
honest nature of THE ART DIGEST.

—MAY TODD AARON, Pawhuska, Okla.

Dislikes the New Cover

SIR: I am a strong dissenter! The old
cover had distinction and charm. The new
one might have come from any mercan-
tile house. In fact, I should be inclined to
tear it off before reading the DIGEST.

—WITTER BYNNER, Santa Fe.

A Fair Question

SIR: Will you tell me why you changed
the cover? The other one was so graceful
and smart, and I liked having people see
it lying around my studio.

—LAURA COOMBS HILLS, Boston.

ED.: Since changing the cover news-
stands sales of the DIGEST have doubled.

Helen Boswell; Business Manager, Edna Marsh;
Circulation Manager, Marcia Hopkins.

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Edna Marsh,
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Books



Engulfed Cathedral: RAYMOND BREININ
Part of the Capehart Collection



Fire Bird Suite: TCHELITCHEV
In Capehart Collection

Patrons at a Profit—Business Discovers Art as a Selling Force

By Frank Caspers

THE AMERICAN business man, unlike his European and South American counterpart, has usually been hostile to the arts and inclined to leave the so-called "finer" things to the ladies, to aesthetes and to the very young.

Tell any of these ardent students of the profit-and-loss statement that he, as a class, is one of the white hopes of contemporary American painting, and you will hear harsh, unprintable sounds.

Yet the business man is becoming more and more a patron of art—and at a profit. Manufacturers, in increasing numbers, are finding in the fine arts a valuable advertising and selling aid. There is, in short, a growing attraction between two forces that in the past have been mutually repellent. And even though this mutual attraction is just beginning, a trend is emerging.

Painters have suffered a dislocation at the hands of the mechanical, materialistic, mass-production structure of today's civilization. But they are being re-established. Mechanical means of reproduction, for one instance, have become so refined and advanced that the artist's work, in color, can be faithfully reproduced. Thus this tool of business management opens the economic orbit to the artist. This re-establishment becomes doubly logical and timely from another point of view. The public has, during the past decade, become more

art conscious than ever in America's history. Statistics that reveal mounting museum attendance, climbing enrollments in college art courses, increased space given to art in the general press—all are evidences of a very wide base of art awareness and appreciation in the public . . . a base wide enough to make the economic reappearance of the

*Painting by Leon Karp, from
the De Beers Collection*



artist feasible on the practical plane of dollars and cents.

Business, in a way, is assuming the role of patron held by the Church and aristocracy in past ages. And naturally, too, for business is a dominant factor in this age, much as the Church and the aristocracy were earlier.

The business man commissions art to decorate and draw attention to his public messages, and this art, although it performs a specific function, can be "fine" art, just as great Renaissance art (also designed to perform a specific function) is "fine" art. Renaissance paintings, to cite an obvious example, were created commercially, the transaction governed by contracts that imposed technical limitations and included that age-old headache, the deadline.

The commissioned art of the Renaissance was designed to decorate an allotted wall area and to pictorialize theological messages. It accomplished this purpose with directness and clarity—attributes of the good art that today serves the commercial world.

Wealthy classes of the Renaissance, unlike their present-day counterparts, employed, almost without exception, living artists. Today's private patrons, either through lack of faith in their own aesthetic judgment, or because of the superior time-tested appeal of the old masters, usually shun the output of

[Please turn to page 17]



Virgin and Child: MURILLO

Rare Murillo Bought by the Metropolitan

TO AUGMENT its 17th century Spanish painting collection, the Metropolitan Museum has purchased, through the Rogers Fund, an oil by the Sevillian painter Murillo (1618-1682) entitled *Virgin and Child*. The date of execution is not definitely known. However, through a stylistic analysis, it is believed to have been painted in the latter period of the artist's life, possibly 1660. Louise Burrough, assistant curator of paintings, writes in the forthcoming May 1 issue of the Museum *Bulletin* that the painting is "a splendid work of Murillo's maturity."

To comprehend Murillo's mature style it is well to contrast his earlier manner, which demonstrates the influences of his teachers Juan Castillo, Velasquez and Zurbaran, and his later mode which became more Italianate and personal. In Murillo's first period he observed the medieval practise of painting the entire scene in an explicit and clear manner; his figures are hard and academic. However, in the later period, which lies between 1645-1665, Murillo's style underwent major changes; his work exhibits a progress in technique and an improvement in lighting; the elaborate and academic style of his first period be-

comes a free and simple manner; features are less harsh and the equilibrium between light and shade is more realistic.

Although this theme of Virgin and Child was painted many times by Murillo, this canvas evinces better than most, the poetry of Murillo's personal expression. The forms flow into each other in a gentle manner, exhibiting the artist's regard for the warmth and feeling of his two characters.

The coloring of the painting manifests Murillo's fine qualities; the Virgin's gown is a rose crimson, her cloak, which has slipped from her shoulders, is a rich blue, dark in the shadows but brilliant over her lap where the light falls full upon it. Background colors give sculptural qualities to the whole.

Murillo's canvas was originally in the Santiago Collection in Madrid, and in 1809 it was brought to England by the art dealer Buchanan. Lord Berwick then purchased it from Buchanan and in 1832, it turned up in the Lord Overstone Collection, descending to the Earl of Crawford from whom the Metropolitan acquired the painting. The canvas is on exhibition in A-11, the gallery at the head of the grand staircase.—A. D.

Yesterday and Today

NEW YORK personalities of the Gay Nineties have been rounded up from homes of the scattered 400 to form a portrait exhibition of a half-million dollars worth of art at the Grand Central Galleries on Fifth Avenue, receipts from which will go to the Red Cross War Fund.

More ways than a few have been found to make this nostalgic exhibition pay. Besides Opening Day admission of \$5.00 on May 4th, and tickets thereafter held at \$1.00, the committee in charge (Mrs. George Blumenthal and Mme. Jacques Balsan) have obtained for the Red Cross the services of leading portrait painters and sculptors who stand ready to donate their talents for the duration of the show—till May 16.

Among contemporary works shown are a bronze bust of Vice President Henry Wallace by Jo Davidson; a family group portrait of the original Gibson Girl with her daughter, son and grandchildren (11 in all) by her husband, Charles Dana Gibson. Further advertising the talent available for Red Cross-commissioned portraits, the exhibition displays Howard Chandler Christy's portrait of Lieutenant Commander John D. Bulkeley, hero of Bataan; a bust of Katherine Cornell by sculptor Wheeler Williams; child portraits by Barnard Lindt and 25 or more other brilliant examples of contemporary image-makers.

Recalling New York life when it danced in the palms of a few, the section devoted to "portraits of yesterday" is apt to steal the show. Sargent flourished in that day. At least a dozen salon-sized Sargent portraits are borrowed from the families for whom they were made. Mrs. Henry White, first wife of our late Ambassador to France and the Court of St. James, and U. S. delegate to the first World War peace conference, is among his sitters; Countess Laszlo Szechenyi, born Gladys Vanderbilt; Mr. and Mrs. I. N. Phelps Stokes.

Carolus Durand, Philip de Laszlo, Celia Beaux, Eastman Johnson, Boldini and Bonnard painted the stays of New York society: W. K. Vanderbilt, White-law Reid, President and Mrs. Theodore Roosevelt, J. Pierpont Morgan, Mrs. William Astor, Mrs. J. Borden Harri-man, and so on.

Conversation pieces, of great dimensions, are the most amusing and fascinating of all. One shows August Belmont, Sr., at the time he was minister at The Hague, shown with Mrs. Belmont, Commodore Matthew Calbraith Perry and Mrs. Perry, with little August Belmont on the Commodore's knee. Perry Belmont is standing, in pantalettes, and Mrs. George Tiffany, Isabelle Perry and the late Mrs. Samuel Howland, are also "conversing."—M. R.

Allied Artists Elect

The Allied Artists of America, a co-operative group of 220 painters and sculptors, have elected Frederick K. Detwiller president; Howard B. Spencer, vice president; W. H. Donahue, corresponding secretary; Josephine Pad-dock, recording secretary; Pietro Montana, treasurer; Arnold Hoffman, assistant treasurer. Members of the Board of Control are Wayman Adams, Francis S. Dixon and Gordon Grant.



Dona Francisca Vincenta: GOYA



Portrait of a Woman: VAN CLEVE



La Charlotte Blanche: RENOIR

Fashion Down Through the Ages Traced in Old Master Charity Show

HANGING their show upon the Easter Season's attention to matters of dress, and with charitable purpose, the Wildenstein Galleries of New York have fashioned the most dazzling show of old masters the entire season has afforded.

Commencing its pageant of fashion five centuries back, the hundred and two selected masterpieces of painting are strong on 15th to 18th century, stop off with Renoir. However, the 20th century is represented by the art of milliners, coiffeurs and photographers of today who have contributed hats and hairdos, copied faithfully in modern materials from a dozen or more paintings in the show.

This society-sponsored exhibition was devised to benefit the New York Infirmary for Women and Children. Opening evening, and the following afternoon, April 27 and 28, admission was \$5.00. Thereafter it will be 50c. Aiding the cause, George De Batz has contributed a seasonably suitable narrative for the catalog, enlarging charmingly on fashion incunabula.

In a procession not attempted since the World Fair exhibition of Old Masters, the story of painting unrolls with splendid examples by big names of all ages, starting with the Master of Flemalle (1440), Memling, Veneziano and Bellini; touching with discretion upon the 16th century school of Fontainebleau and including no less than three portraits by the German Cranach, lovely ladies by Bartel Bruyn and Joos van Cleve.

Because elaborations in dress continued on the uprise for the next 200 years, the impresarios of this show could choose with freedom from important masters. Thus, 16th century Corneille de Lyon, the French Francois Clouet and Philippe de Champaigne, appear in order of time. Men's fashions gained in attention with the 17th century and such giants as Rubens, Hals, Velasquez, Rembrandt, Mignard and Hyacinthe Rigaud were called in to illustrate dashing styles for gallants, doctors and warriors. Though quality is ever present in selection of examples, the Wildenstein show follows its theme

so closely one cannot help taking fashion notes on the illustrated catalog, becoming delightedly intrigued by the fabulous details of dress.

Mrs. Byron Foy and Mrs. Walter Hoving, heading the committee in charge of making a fashionable event serve the N. Y. Infirmary to best advantage, expect to see repercussions in fashions along Fifth Avenue. Many a hat will be taken from the elegant portraited gentlemen, such as: cavalier hats, velvet toques, military tricorne, wind-blown cuts, plumes, and perhaps even an Uncle Dominique tasseled cap as in Cézanne's well-known painting from the Bliss Collection.

A Giovanni Bellini portrait from the Bache Collection shows a *Young Man* with coiffure à la Zazzera, which is a Page Boy bob, rolled two ways. Lucas Cranach's painting of the Duke of Saxony shows that gentleman with high bangs encircled by a wreath of red carnations and topped with a pink feather cockade. The Master of Flemalle's middle-15th-century masculine sitter wore a cloth head-wrapping, fastened below the ears with dangling clips made of miniature books, perhaps of silver. This, by the way, is a gorgeous *Portrait of a*

Portrait of a Lady: CRANACH



Man, of compelling countenance, and one of a number of old masters called to this exhibition from sources seldom opened to public view. It was lent by Mr. E. John Magnin.

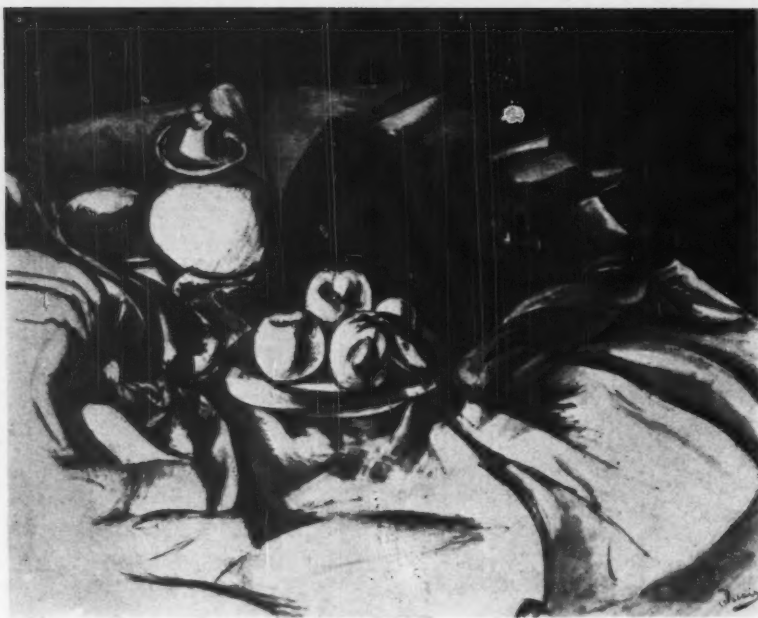
Standing out as a little gem of rare beauty is the exquisitely detailed *Portrait of a Lady* by Bartel Bruyn, 1530, lent by Mr. Charles E. Dunlap. From private collections: a Joos Van Cleve beauty (reproduced) lent by Mr. John Bass; the jewelled and provocative *Lady of Cranach the Elder*, lent by Mr. and Mrs. Clarence Y. Palitz; Frans Hals' handsome *Young Cavalier*, looking remarkably like Lawrence Olivier; the splendid Pierre Mignard 17th century *Portrait of a Lady* and young daughter.

The Wildenstein Gallery has furnished many 18th century paintings and sculptures, notably the Boucher painting of *A Lady with a Muff* (presumably Madame de Pompadour) wearing a blue velvet morning jacket trimmed in fur and lace, her large black eyes made more effective by the simplicity of her powdered coiffure.

Four Goya portraits in the exhibition are among the best in this country. Reproduced, is Goya's characteristically cruel version of *Dona Francisca Vincenta Chollet y Cavallero* whose black sticky curls are topped by a diamond tiara—this one lent by Mr. and Mrs. Harrison Williams—and *Dona Maria Teresa de Bourbon*, a lovely woman in Empire dress, jeweled with simple gold fitted bracelets and large painted rings, from the collection of Mr. and Mrs. J. Watson Webb.

Following lovely heads into the 19th and 20th centuries, there are five Renoirs of which *La Charlotte Blanche*, lent by Mrs. Byron C. Foy, is outstanding for its pink and white freshness and because it is so entirely Renoir. Other French women are painted by Manet, Berthe Morisot; sculptured by Carpeaux, Pigalle and Pajou le Fils.

An hour spent with this exhibition makes one feel like going out and doing something about it—whether it leads to the hairdresser and the milliner with visions of loveliness in mind, or sends one home to savour in memory the masterpieces of painting just seen.—M. R.



Still Life, 1913: ANDRÉ DERRAIN

Chester Dale Moderns on View in Chicago

WITH THE LOAN of the Chester Dale collection of contemporary French paintings, numbering 52 ranking examples of the leaders of Modern French art, to the Art Institute of Chicago for an indefinite period of time, Chicago's galleries became, on April 26th, the second biggest art attraction in the country. It is rivalled only by the National Gallery in Washington which, for more than a year, has had on display the impressive group of 19th century French paintings loaned by the Dales, to make reparation for the parts of its original collection removed to safe keeping during war time.

Chicago's centrally located Institute of Art has done little tucking away, if any, of its old master treasures and

with this valuable addition to its endowment of French art, in which it was already rich, it becomes a treasure house of outstanding worth to art lovers.

The Dale paintings by Picasso, Braque, Matisse, Derain, Modigliani (Mrs. Dale has a special spot in her heart for the work of this artist and owns the finest group of his paintings in existence), Dufresne, Dufy, Vlaminck, Utrillo, Chirico, Leger, etc., have been installed in three galleries which were specially redecorated following suggestions by Mrs. Dale. Varying shades of yellow were found the best for enhancing 20th century French art. The Art Institute's own great sequence of 19th century French paintings has been re-

hung to advantage around the Dale Collection rooms, presenting an unbroken survey of the best in the French tradition from Delacroix through Picasso.

Though art lovers have grown familiar with some of the Dale choices, through encountering them in important expositions to which the Dales generously loaned, and through reproduction in art journals, it is a fact that the complete group has not been shown before outside the Dales' New York town house. One celebrated canvas now in Chicago, Picasso's *Family of the Saltimbanques*, has never been exhibited publicly in this country.

Picasso is represented by ten works, among them *The Lovers* of 1923, which is reproduced in color in the catalog of the collection; the *Madame Picasso* portrait of 1923; one *Still Life* of the abstract period, about 1918; several painted around 1903-06 of the juggler's family series; and one of the earliest of the blue period, *The Gourmet*.

Matisse shares a gallery with Picasso, in the Chicago installation, and is represented by the well-loved *The Plumed Hat*, 1919, one landscape, a delicious still life, *Apples on Pink Tablecloth* of 1922, and two figure paintings. Five Modigliani portraits of 1915 to 1918 command a gallery to themselves. Notable is the artist's depiction of *Leon Bakst* and the almost touching *Gypsy Woman With Baby*.

Derain is shown fully from his Cézannesque *Old Bridge* of 1910, and a particularly animated and sound *Still Life* of 1913, past a succession of women's heads, to a most dashing and vibrant *Flowers in a Vase*, painted 1932. Charles Dufresne's light-filled *Judgment of Paris*, an unusual Dufy *Nude Reclining*, a Gromaire *Vendor of Ices* and a Leger *Woman with Mirror*, are still other distinctive choices made by the Dales in their search for telling examples from the rich development of painting in contemporary France.

Marcoussis, oft forgotten as one of the most enthusiastic advocates of Cubism, is represented by a 1914 painting, *The Musician*, and the comparatively unknown Quizet and Tondou, two discoveries the Dales made in Paris, are shown. The list goes on with Soutine, Laurencin, Utrillo, Lurcat, Oudot. Vlaminck is more fully represented than any of the latter, with still lifes, landscapes, and one interestingly expressionistic *Old Port of Marseille*, painted in 1913.

Braque is in no way neglected, being seen in five splendid works, two of them very large canvases of nude women with fruits and flowers, developed in classic-abstract manner and in warm red earth colors, thought to have grown out of remnants of Pompeian wall paintings.

The Chicago Art Institute's pleasure at becoming suddenly, and quite naturally, the focal point in the U. S. for modern French painting, is unbounded. Daniel Catton Rich, in a catalog foreword, commends these private collectors, the Chester Dales, for the sense of responsibility they have always felt towards the public—which now prompts them to place so large a portion of their brilliant collection on view for the enjoyment of the public. Potter Palmer, president of the Institute, writes:

"The citizens of Chicago are greatly



in Mr. and Mrs. Chester Dale's debt. Due to their understanding generosity in lending these notable pictures, the art museum of our city is now pre-eminent in modern paintings. The Trustees are naturally gratified that Mr. and Mrs. Dale have selected Chicago for their loan, since it shows that the Art Institute is fast becoming recognized throughout the country as a national institution."

Gladys Davis Continues Progress

THE RICHLY PLASTIC figure studies and still lifes of Gladys Rockmore Davis that have become such popular favorites at exhibitions may be viewed as a unit at the Midtown Galleries, where thirteen canvases by this talented painter remain on view through May 15. Since so many of the pictures have been encountered in national and group exhibitions, the current show takes on the appearance of a retrospective survey of recent work.

There is renewed acquaintanceship with the impressive *End of Summer*, an easily composed study of the artist's two tanned children, Deborah and Noel (see cover of this issue); and the garish arrangement of tinsel and glitter so lavishly disturbing called *After Christmas*. Both of these are to be remembered from the Artist for Victory show at the Metropolitan Museum. Then there is the familiar over-abundant still life of vegetables and fruit, like a spilled Horn of Plenty, encountered in a Whitney Annual. Less well known but publicly initiated is the striking beauty of curly-haired *Noel With Violin*, just back from the Corcoran Biennial.

One of our strongest women artists who is not so much concerned with fantasy as she is with painting a good, solid professional picture, Mrs. Davis continues her amazing ten-year rise to top honors by producing more pictures that both she and the public like—strong in craftsmanship, rich in color and calm in thought. But through it all one notes an experimentation going on, further development of her intensely individual technique and explorations into all kinds of color possibilities.

Having captured public attention with large, easy flowing and luminous nudes, Mrs. Davis had the courage to turn from a Renoir palette to heavy, richly pigmented and more somber-toned figures and still lifes, of which the debatable *After Christmas* is an example. Then from over-emphasis on too many objects, too violent a palette with greens hotter than most artists' reds, Mrs. Davis emerges with new distinction. She has proved her point. And out of this has come such striking examples as the simplified *Girl in White*, developed with grace and dignity, the impressive *Noel With Violin* and the appealing *End of Summer*, also revealing a steadier control of her theme, a more thoughtful use of her true creative powers.—H. B.



Chester Dale Pictures Reproduced at Right—Top: Judgment of Paris by Charles Dufresne; Middle: The Old Port of Marseille by Maurice Vlaminck; Bottom: Still Life—The Table by Georges Braque

May 1, 1943



Howard Lindsay and Dorothy Stickney: PAUL MELTSNER

Boston Museum Buys Thirteen Americans

THE MUSEUM OF FINE ARTS in Boston has shifted scenes again in its Provisional Acquisitions Gallery, bringing thirteen (lucky) new talents to provisional view. In 1941 Boston adopted this new-style scheme, which allows the museum to acquire pictures from American artists with the understanding that after having a long look at them, and after according the public the same privilege of gradual acquaintance, any work can be exchanged for another by the same artist.

Acquisitions thus on trial at present writing are: *Colored Clairvoyant* by Edmund Archer, Virginian; *Ice Cream Cones* by Isabel Bishop, New York artist; *The Night*, a gouache by Raymond Breinin, Russian-born artist whose oil of the same title belongs now to the Metropolitan; *Black Duck* by Marsden

Hartley of Maine and New York; *Blue Moon*, a watercolor by Dong Kingman, Chinese Californian; *Murrieta's Retreat*, a landscape by Emil J. Kosa, Jr., Californian; Edward Melcarth's (Kentuckian) *Self Portrait*; Paul R. Meltsner's portrait of the popular *Howard Lindsay and Dorothy Stickney* in the leading roles of *Clarence Day's Life With Father*, still playing on Broadway.

Still other works among the newly acquired are: *Marigolds and Zinnias* by the Boston artist, Herman Dudley Murphy; *Stevedores in the Hold*, a watercolor by Martin Peterson; *Alexander Bridge, Paris*, a pastel by Everett Shinn; *Heavy Sea, Manchester* by Russell Sturgis; *Mr. River's Garden*, watercolor by Andrew Wyeth.

Hassam Reviewed

AT THE MILCH GALLERY, until the middle of May, paintings by Childe Hassam make an entrancing scene of boulevards and Brittany fishing coasts, Fifth Avenue and Central Park. Covering days in France 'til 1897 and the following years back home, the paintings of this American artist are well presented.

Hassam's paintings are happy. He broke his color and danced his brush over the white house fronts beside *Pont Aven*, painted sun gleaming on big rocks and blue water of the *Gorge at Appledore*, even added nymphs to an azure lake under a screen of leaves. He painted *Madison Square* under a mash of equine traffic; *Union Square* in winter of 1820 with its horse-drawn cars and cabbies; Central Park from the Plaza, pink with sunshine and crackling with icy trees.

Ten watercolors and 12 etchings are also shown, the latter the last of limited editions.—M. R.



Henry Mark's Debut

HENRY MARK is an interesting youngster who has been slipping work into important annuals of painting for the last year or two and critics have been referring to their encounters with his occasional exhibits as "gratifying inclusion of new talent." The editor of the *Digest* recalls seeing a Mark painting in the Virginia Museum's 3rd biennial in 1941 and remarking at the time that it wouldn't be long before the artist showed up on 57th Street.

Well, here he is, only two blocks from the big street, at the well-known Artists Gallery in his first one-man show. Mark paints in the Picasso-Braque-Gris tradition, showing variations on two favorite themes, girl with mandolin, and still life on table. His paintings, however, do not echo the day when these men flourished with colorful abstract creations. They smack of this day and time in spite of obeisance to formerly conceived forms. In music, variations on a theme can be as fresh and modern as one could require. And because Mark is young and unashamed, he too carries off his re-do of material in sufficiently interesting manner.

His color symphonies ring out clear. One of the artist's silk screen prints, residing in the gallery portfolio-wise, is designated as containing 16 colors. How many more some of the paintings contain, I did not pause to establish. But the effect is very pleasant. Leaning quite in the other direction, Henry Mark has painted a monotonous *Woman with Plumes* in rosy shades but for her green-lighted white shirtwaist. Looks like the new recruit, having learned the ropes, is striking out, for a better 'ole.—M. R.

Palm Beach Sales

Last issue we reported that the Soldier Show at the Society of Four Arts in Palm Beach was selling to appreciative Floridians who had bought 12 paintings in the opening days of the show held for locally encamped artists. By the close of the two-week exhibition, we now learn, 19 paintings had brought \$965 and the money found its way to men in Camp Blanding, Camp Murphy and to airfields near Boca Raton, Orlando and Gainesville.

It is also reported that a soldier from Michigan came to see for himself the successes claimed by the Florida gallery. Pvt. Ulfert Wilke, it was, former director of the Kalamazoo Art Institute and one of the founders of Camp Blanding's soldier art studio.

Old East, New West

A most unusual design for an exhibition of paintings has been devised by the Bignou Galleries of New York, which proposes to hang, side by side, 14 Chinese paintings of the Sung and Ming Dynasties, and 38 paintings and drawings by 19th and 20th century European painters of note. Kinship is to be established between classical Chinese and modern Western painters. The exhibition opens May 1st and will continue to June 12. A review of the Bignou exhibition will appear in the May 15 issue of the *Digest*.

Under the Big Top

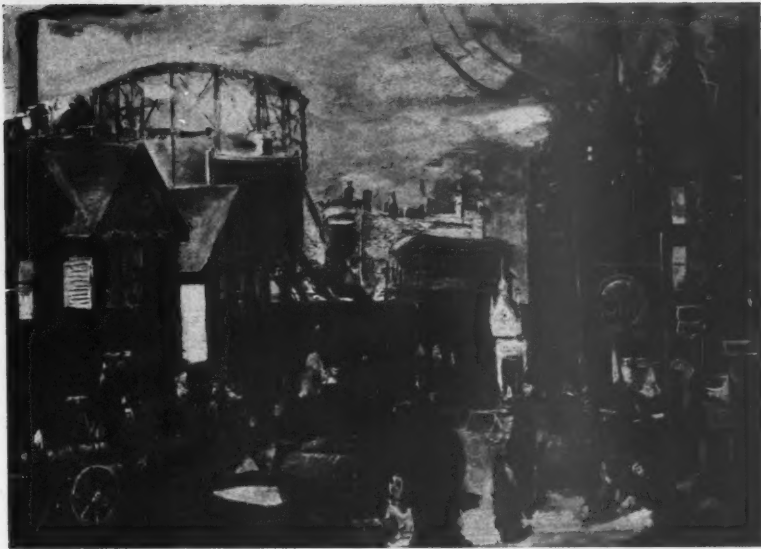
THE CIRCUS came to Los Angeles April 17th and continues as a foremost attraction of the art season until May 15 at the James Vigeveno Galleries in Westwood Hills. This gay show of oils and watercolors by French and American artists reflects the spirit of intimate French circus and music hall performances, and the vast "big top" American variety of sawdust entertainment.

Marc Chagall is seen in a *Clown à Cheval* fantasy in indigo, yellow and red; Jean Dufy and Jean de Botton show vivacious bright paintings of tight wire and ballet dancers, circus parades and musical clowns. Three Toulouse-Lautrec crayon drawings were borrowed from a local owner, and his lithograph of Jane Avril heightens the French note, which goes on to include clowns by Georges Rouault, circus and theater subjects by Gleizes, Gromaire, Laurencin, Etienne Ret and Eugene Berman.

Several local artists "step right up" with *Marionettes* by Julian Ritter, *Three-Ring Circus*, a wood sculpture by Allen Ullman, *Circus Dressing Room* by Oscar Van Young, and a series of studies of circus folks by Jack Gage Stark, of Santa Barbara. A. S. Weiner's *Merry-Go-Round* was called by Arthur Millier of the *L. A. Times* "one of the handsomest paintings here."

Edwin F. Maxwell, veteran circus agent, contributed *Circus Day in the Gay Nineties*, a painting which made a hit in last year's Los Angeles Museum annual; Karin Van Leyden, of Hollywood, painted Mignon in a theater box and Geraldine against a colorful and spirited circus ring background.

To bear out its claim that the works submitted to this year's artists and craftsmen show at Cincinnati's Art Museum, held during April and May, are not all on the conservative side, Chairman Carleton V. Earle sends a watercolor by Professor Daniel Cook called *Differences of Opinion*, which we reproduce. It would appear that artist Cook is not only an effective satirist but puts together a good and animated design while ribbing the moderns and teasing critics of modernism who hold a mirror to nature and cry nay to all translations of fact. On the sober side, Romuald Kraus, of the staff of the Cincinnati Academy of Art for the past five years (during which time he has also taught at Louisville, Ky.), turned in a terra cotta head entitled *Ruth* which has been very much admired by the visitors.



City Arabesque: FRANCIS CHAPIN

New York Views Oils of Francis Chapin

WHEN AN ARTIST is known primarily for his watercolors, it is not often that the oils from the same hand have the same freshness and free, creative touch. A case in point is John Marin whose watercolors far excel his oil paintings. With Francis Chapin, having his first New York exhibition of colorful canvases at the Mortimer Brandt Galleries through May 15, it is a different story. For the paintings of this six-foot-six Chicago painter retain the same dazzle

of color, the brilliancy of light and tone, the shimmering quality of easy spontaneous painting.

Chapin works with a loose, almost buoyant technique, with singing palette and freedom of the brush paramount. He turns readily from a sparkling *Ferry Landing* to an evanescent nude beside a river bank or wistful head studies of his young daughters, Nan and Christine. Other favorite subjects are a red-kerchiefed nude placed in an idyllic setting called *Sun-Lit Figure* and a large, airy *Bather* with out-door color accents playing against flesh tones.

This gangling, genial painter who has had such influence on Chicago Art Institute students is at his freest best in *White Silo* and the glowing *Spring Flowers*. Chapin's gifts as a colorist are also well exemplified in the interior-exterior composition of gay greens and flickering lights in *Breakfast on the Porch* and *City Arabesque*, with its happy mixture of steam rollers, push carts and spectators, all combined with sparkle and dash.—H. B.

Two Who Helped Denver

In recognition of meritorious achievement, silver medals were awarded last month to Elizabeth Spalding and Walter C. Mead, of Denver, Colorado, by the City Club of Denver.

Artist, and collector, both have given generously of time and money to help create and maintain an art gallery for Denver. Miss Spalding's paintings are widely known. Mr. Mead has given large and important collections to the Denver Art Museum and has served as a member of the board of trustees, once as its vice president.

Walter Mead is a business man, a "cosmopolitan gentleman" to his confreres. He was born in Greenwich, Connecticut, but has lived 58 years in Denver. His collections of oriental art, given outright to the museum, were gathered personally during the world travels which took him around the world three times; led him into 40 countries in search of coveted objects.





Jeanne in Red: JOHN KOCH

Four-Star Portraits by Living Americans

PLEASANTLY INFORMAL is the newest portrait show at the 460 Park Avenue Galleries (until May 22), where a variety of likeable pictures by an interesting group of artists show what can be done with portraits. Treated in an unconventional manner, with design and composition important factors along with likeness, these studies offer all kinds of possibilities in this field of painting.

One of the most satisfying, artistically and technically, is the recent portrait of an attractive lady in a loge called *Jeanne in Red*, the subject being the director, Jeanne Duplaix, of the 460 Park Avenue Galleries, attired in red velvet. Another highlight of the art world is the Umberto Romano portrait of art critic Edward Alden Jewell, tanned and relaxed after winter labors, an excellent likeness in marine setting.

Byron Thomas' last picture before sailing for England on a *Life* magazine assignment is a pertinent study of the blue-eyed identical twins, Muriel Schoonmaker and Bea Gasque, ski enthusiasts pictured against a patterned landscape with skiers. Ivan Opffer presents a large impressive study of the late sculptor, Emil Siebert, massive in size and intriguing in spirit. Another canvas by Opffer is of Alix W. Stanley, probably the most traditional canvas in the group, but so natural in approach as to probably look startling in most board-rooms.

Greta Matson offers a study of her Swedish father, a farmer, while Gard-

ner Cox exhibits a rather romantic picture of his wife. Other portraits are a lovely girl in blue by Lily Cushing Emmet and an equally attractive model in white by Ivan Olinsky, as well as Sidney Dickinson's conception of James F. Shaw, who collects famous waistcoats and is portrayed here in a yellow one with a bright tie to match.—H. B.

Memorial to Lt. McKinley

At the Arts and Crafts Club in New Orleans, an exhibition of the paintings of Lt. Charles McKinley are on view, arranged by Hazel McKinley, widow of the artist who died last November 16 in a plane crash. McKinley was ferrying a training plane for his students' use in Missouri during an electrical storm.

Charles McKinley was known to New York through an exhibition held at the Arthur U. Newton Gallery in the fall of 1940, wherein he showed landscapes of Lake Champlain and Nyack, N. Y., and some New Orleans scenes and portraits. He had been a student at the New Orleans Arts and Crafts Club when a child; studied further at the Corcoran School in Washington; won a scholarship there to the Beaux Arts in Paris, which the war prevented his using. He went, instead, to Inglewood, California, for a course in flying, painting evenings with George Biddle and Barse Miller.

Mrs. McKinley wishes to place her husband's work in museums and public collections which may be interested.

Who Laughs Last?

HELEN WORDEN, staff writer who, as roving interviewer on the *World-Telegram*, keeps abreast of all ultra-social personality news stories, took a detour this week from her charted course to do a little Sherlock Holmes-ing in the world of art.

Five characters, she reports in a tone which is a cross between artful indignation and political low-down, are giving an unmistakable Fascist salute on the walls of our Radio City!

The murals she calls public attention to are those of Jose Maria Sert, one-time attaché to Rome for General Francisco Franco of Spain. He was commissioned to paint the second panel to the right within the entrance of the RCA Building at Rockefeller Plaza, maybe in an attempt to obliterate the memory of the scandal attached to the destroyed Diego Rivera murals (in which the objectionable portrait of Communist leader Lenin appeared).

Sert's mural, says the society sleuth, pictures five men standing on the platform of a racing train, all with arms raised in the regular Hitler-Mussolini manner. The mural, according to Miss Worden, is supposed to depict man's intellectual mastery of the material universe.

Rockefeller employees, she reports, have been hoping no one would make anything of this. For there was tempest enough in the paint pot when the Rivera murals came down and the Mexican artist was paid off, two-thirds through his 1933 commission, and fired from the job. They squirm with discomfort when they think of possible artist-picketing and all that, coming again to the Center should they once more remove art work.

And they shiver when they think that Sert and Rivera worked side by side in this lobby ten years ago but didn't speak to each other, each having his own political view. Sert, on one of his last visits to the U. S., even went so far as to blame Soviet Communism for the Spanish civil war.

And, after all, Jose Maria Sert was well introduced to the Rockefellers. He paints everything in the sumptuous Rubensesque fashion that smacks of royalty and such like. His art is on the walls of the Duke of Alba's palace in Madrid and in the Harrison Williams' Fifth Avenue house. He married Isabelle Mdivani, sister of Alexis Mdivani, one-time husband of Barbara Hutton, and in time attained independent income, bordering on riches.

Miss Worden suggests that gargantuan Diego Rivera may have the last laugh, yet, over the pint-sized Sert.—M. R.

Upper Hudson Regional

To secure the proper support and encouragement of artists in the Upper Hudson region and to make known the worthwhile endeavors of these artists, the Albany Institute of History and Art has opened its galleries to artists living within a hundred miles of Albany. The show continues until May 30.

Advisory juror for this 8th annual was Gifford Beal, painter, of New York City. Though no prizes are awarded, the Institute will purchase at least one exhibit.

Mexican Welcome

SHOWN BELOW are Diego Rivera, Florence Arquin and Walter Pach at the Benjamin Franklin Library in Mexico City during a recent exhibition of paintings by Miss Arquin, the first one-man show the Library has held of the work of an American artist. Florence Arquin, formerly on the staff of the Art Institute of Chicago, has been in Mexico almost a year.

Diego Rivera wrote an enthusiastic appraisal of Miss Arquin's work for the Library's catalog, calling her a true and valuable friend of Mexico. He wrote that her paintings possessed sensitivity—ocular, psychological, tactile. "From northern lakes to Mexican tropics, her landscapes express the quality and intensity of cold or heat. Sluggish and almost asphyxiating heat in Texas, dusty and arid in Yucatan, gray saturating vapor in Vera Cruz."

The Mexican public and art critics received the artist warmly. Justino Fernandez, well known Mexican author and critic, wrote of her: "Miss Arquin paints flowers critically, expressing through them her feelings about the elegant, the vulgar, the decorative and the mystery in life. She is an artist of extreme intelligence."

The Benjamin Franklin Library is a project of the Co-ordinator's office and its activities in the field of cultural relations are fast making it one of the most important art and civic centers in the country. It was opened a year before the two Presidents met at Monterey.

Tribute to Lawson

Guy Pène du Bois wrote of the painter, Ernest Lawson, at the time of his death: "He was a lover of nature who knew the language of his art so well that he could render all the richness he saw in her and all the joy she made him feel . . . No ballyhooing, advertising painter, he saved what he had to say for his pictures."

An important group of Lawson's canvases may now be viewed at the Babcock Galleries, New York.

Left to Right—Diego Rivera, Florence Arquin and Walter Pach



From the War Department, San Francisco, comes official announcement of the forming of a War Art Unit which will embark from San Francisco to battle-fronts where the selected artists will depict front line activities with brush or pen. Their work will become the property of the War Department. Photographed in San Francisco are eight who are on the point of embarkation. Left to right they are: Joe Jones, Lt. Willard Cummings, who go to Alaska; Aaron Bohrod, Sgt. Charles Shannon, headed for the South Pacific; Edward Laning, going to Alaska; David Fredenthal, detailed to the Southwest Pacific. Seated, are Henry Varnum Poor, head of the unit, now in Alaska; and Howard Cook, for the South Pacific.

United States Sends Artists to War Front

A LIMITED NUMBER of "war artist units" are being formed, under direction of the War Department, of artists in the armed forces and a few prominent civilian painters who will retain civilian status.

Some have gone overseas, the rest are to follow, going direct to active fronts in Alaska, Iceland, Tunis, the Southwest Pacific and other war zones. Their assignment is to make graphic recordings

of the war as they experience it, so as to transcribe to the American people the total picture of war other than how the camera sees it.

Each unit, as formed, includes two to five artists, both military and civilian. The assignment is a loose one, taking character according to reportable action and conditions found in the particular theater to which the artists go. Devised somewhat along the lines of artist-participation already in progress in Great Britain and Soviet Russia, orders are to record significant events as well as tactical matters; to make an integrated picture of the war.

For example, artists will paint battle scenes, battle landscapes, field and base hospitals, character sketches of soldiers and natives of countries visited, according to a Washington dispatch to the New York *Herald Tribune*. They may paint the tactical implements of war and embarkation scenes. But there will be no official portraits. Members of the first unit are pictured in photo above.

Major General Eugene Reybold, Chief of Engineers, is directing the project. He is assisted by the War Department Art Advisory Committee, consisting of Dr. David Finley, director of Washington's National Gallery of Art; Edward Rowan, director of the Federal Section of Fine Arts; George Biddle of Croton-on-Hudson, N. Y., member of the Dept. of State Art Commission; Reeves Lewenthal, of New York, director of the Associated American Artists Gallery. Headquarters are in the office of the Chief Engineer, Washington.



Blossoming: JACQUES LIPSCHITZ

Jacques Lipschitz

JACQUES LIPSCHITZ, French sculptor born in Lithuania, is one of several artists called "artists in exile" who have graced the New York scene with their presence since conditions of the past few years have forced them out of their own countries and, happily or not, placed them here.

It has been our experience, watching exhibitions of these transplanted artists, that some work with release and freedom in their new haven of refuge; some, on the contrary, have veered from their established courses, choosing more or less well defined detours.

Lipschitz is being shown at the Buchholz Gallery until May 8th in 20 of his recent sculptural creations. While a few of these works, notably the bronze *Theseus*, and the granite *Return of the Child*, tie up with the last view we had of the sculptor, a great change has come to his pursuit of the "heavier than air" art. While his work formerly held to abstractions described in planes of sharp delineation, it has become, after brief transitions, a most complicated lot of modelings, cast in bronze, in which twisted cables, showers of vine stems, curling plant leaves, thorns and bristles, are put to narrative use.

There are stories behind *Yara I* and *Yara II* and *Myrrah*, all based on Amazonian mythology. *Innocent Victim*, *Spring*, and *Blossoming* tell the story of release, or need of release and in so doing, make one uncomfortable. As in the last few feet of a movie serial, one doesn't know if the innocent is to be rescued; if Spring will ever come and let that little figure escape her thorned and lashed enclosure; if the unfolding blossom will be safe without its protecting quills.

These odd and intricate bronze works

are called by the sculptor, "transparencies." They are not, in other words, opaque sculptures but are modeled in many parts so they may be seen through and into. They could never be chiselled in stone. Two earlier "transparencies," which Lipschitz modeled in 1928 and 1930, are also displayed. They were done in his abstract period but they had holes clear through and have led, it seems to these new exercises. Is the sculptor Lipschitz, in company of the amiable Maria Martins of Brazil, whose recent exhibition displayed even more exaggerated manifestations of the same tendency, attempting to change the face of things in sculpture? Do they propose to put tradition on trial?

I have a desire to look at these flowingly modeled, gilded and patinaed bronzes through the reducing end of a field glass. Then I could enjoy them as goldsmith art and turn to such solid creations as *Theseus*, wrestling with the bull, for its sculptural qualities. But compromising quickly, I would keep the dancing *Variation* and the flower-like *Myrrah* in full size view and probably grow to enjoy them as paintings, as they are so plastically pleasant.

Overpowering the exhibition is a big and obscure plaster, *Benediction*. Of this great glob of a figure I can only say, meaning it two ways, "It's a bit thick."—M. R.

At Whistler's Birthplace

With the coming of the fourth annual exhibition of the work of Lowell, Massachusetts, painters and sculptors, called The Whistler Guild of Artists, the *Digest* learns that the very active Whistler House, which holds the exhibition, is fast acquiring paintings and drawings for its permanent collection.

Recently Whistler House, which is Whistler's birthplace, bought a watercolor by Charles Demetropolis, called *Boston Street Scene*, and an oil portrait of the cheerful and energetic custodian of the museum, *Irving Moore*, painted by John G. Wolcott. A drawing by Nils Hogner of *Storm in the Dust Bowl* was also bought.

The little Massachusetts museum wants it known that it is seeking to acquire further works by Whistler to hang in Whistler's birthplace.

St. Louis Buys Eilshemius

The City Art Museum of St. Louis has purchased, from the collection of Mr. Hyman Rabushka, a painting by Louis Michel Eilshemius called *Hula Dancers*. The late Eilshemius is believed to have painted it some time after his voyage to Samoa in 1898.

An imaginary landscape of green growth stretching away to a violet and orange sky, is animated by wavering dream-like dancers and a central figure of a woman. Acquisition was made through the Eliza McMillan Fund for American Art.



Hayley Lever: RAYMOND P. R. NEILSON

New Haven Annual

WITH EMPHASIS on portraiture, the Paint and Clay Club of New Haven opened its 42nd annual exhibition last fortnight, hanging nearly 200 items by local and affiliated artists in the New Haven section, at the Public Library of that Connecticut city.

The portrait prize of \$100 went to Raymond P. R. Neilson for his lovable likeness of *Hayley Lever*, fellow National Academician. This painting, reproduced above, won also the Allied Artists prize of \$100 last November. Gy Blas, writing for the *New Haven Register*, found merit in many portraits and figure subjects exhibited, though he holds that the prize-winning Neilson canvas is the most striking of all.

The critic liked Mary Nelle's head of a young man of exalted expression; Fred Sexton's altogether "right" likeness of Dr. George Lovell; Dorothy Cogswell's red-faced *Old Time Butcher* with fine juicy cuts upon his block. He mentioned with appreciation a figure by Harry Hoffman; portrait of *Ina* by Ethel Stauffer; a *Mother and Child* by Jean Zallinger; portrait of *James A. Hamilton*, director of the New Haven Hospital, by Ruth Durlacher; portraits by Deane Keller, Reyna Youngerman and a score of others.

Among sculptured works, he noted Ernest Stone's *Barbary Sheep*. Fred Jones, Rebecca Field and Berthe Dion Burke showed five terra cottas which they caused to be sent to this show from Hartford where they found praise in the recent Connecticut Academy show.

New Palm Beach Head

The Palm Beach Art League has accepted the resignation of Mrs. Mary E. Aleshire who has acted as Director of The Norton Gallery and School of Art in West Palm Beach, Florida. Mrs. Alice C. Swain has been appointed Executive Secretary of the gallery and art school.

E. & A. Silberman Galleries

PAINTINGS—OBJECTS OF ART

32 East 57th Street

New York, N. Y.

The Independents

"ALL THE WORLD is welcome," writes the artists' committee of the Society of Independents annual exhibition, opening May 5 at the Hall of Art, 24 W. 40th Street, and closing May 19.

And the world the artists refer to includes all painters and all lookers-on. There will be no admission charge this year.

The twenty-seven-year old annual is put on by artists for artists and no jurors are allowed to cloud the happy moments of companionate alphabetical hanging which bring together on exhibition walls all the sung and unsung who paint pictures.

In recent years the Independents have shown at the Fine Arts Galleries, former home of the National Academy. This year the scene is set midtown in the shopping and entertainment area. Location, combined with association, is expected to result in many sales from a show whose average price for a painting will be \$100, lowest perhaps \$5. The Hall of Art is a saleshouse which has had steady success this winter in selling paintings for the home to the regular shopping crowd.

Joseph Biel Dies

Joseph Biel, noted artist and world traveler, died April 24 at Beth-El Hospital in New York after a short illness. He was 52. Mr. Biel married Lena Gurr, also an artist, and they resided in Brooklyn at 71 Remsen Avenue, where they had lived for three years. The two artists met at the Art Student's League where both were students.

Born in Russia, Joseph Biel had studied first at the Russian Academy in Paris; had lived in England and in Melbourne, Australia, where he founded the first Jewish library in that city. He belonged to a little theatre group in Melbourne and played leading roles in Jewish plays. Since coming to America, Biel has been a constant exhibitor in shows of painting and photography.

Denver's Forty-Ninth

This year's 49th Annual Exhibition, to be held in June at the Denver Art Museum, promises to be a successful event, for the directors anticipate showing as much work as available by men in the armed forces, in addition to the regular entrants. A new departure this year is the increase to \$200 for the Edward J. Yetter prize. Through this prize, the best landscape in oil in the exhibition will find its way into the museum's permanent collection. Another new idea is the Friends of Art Purchase Prize, through which some exhibitor will receive \$100 and the museum will gain a watercolor.

Jurors for the exhibition will be Boardman Robinson, Kenneth Adams and Carl Feiss.



An Old American: JAMES N. ROSENBERG

For the Red Cross

MOUNTAIN MISTS, autumnal tapestries and frothy Spring songs make the first show in ten years by James N. Rosenberg, lawyer-painter, at the Ferargil Galleries through May 9, a pleasurable event. Release from courtroom tension and documentary evidence comes from these lyrical essays of mountain tops and ruddy plowed fields. Rosenberg's first love, the Adirondacks, are pictured in tranquil mood, sometimes with the slanting rays of late afternoon settling over this peaceful part of the world. As Louis Untermeyer puts it: "With no apparent labor, these mountains have brought forth a man."

That Rosenberg has an eye on the seasons is also evident in the variety

of the landscapes. *Paradise Lost* shows a tumble down shack in the "fall of discontent" with barren fields and meager trees, while *Paradise Regained* bursts with blooms, a gay red barn nestled upon new russet earth. The homespun touch is caught in *Trout Pond* and *This Is My Own, My Native Land*. Figure subjects include a likeable study of a pair of Negro boys called *Two Young Americans* and a Down East character graded as *An Old American*.

The exhibition is being held solely for the benefit of the Red Cross.

I like the foreword Frederic Newlin Price wrote for the catalogue. He says in part:

"Win the war is all important. Is art? Emphatically yes. The artist communicates with millions of loyal hearts. The visual propaganda of story and color builds production enthusiasm. 'A picture is worth a thousand words.' And art galleries, aesthetic canteens, keep folks going. An oasis in acres of steel, grease, battle hysteria, they keep great art alive and give a resort for 4F's, for old folks and young; a dormant peace and post war reconstruction factor. An interlude, a breathing space. Finally this war is being fought for freedom, of which art is a precious part.

"J. N. R. and the writer are both over fifty, rated in Class 1300Z by the draft board. The army figures no civilian good for anything after two score and ten years. Naive, isn't it? So, J. N. R. and I are giving a show. He contributes his fine group of paintings. The gallery is my gift."—H. B.

Art on an "A" Card

Dutchess County Art Association of New York suggests that gas rationing need not prevent art lovers from visiting local shows of art. Members of the association will exhibit their work this year as usual at the Hotel Campbell Galleries in Poughkeepsie from May 2 to 31. The group show is entitled: "On an A card."



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Gloucester Gossips: IVER ROSE

Iver Rose in Successful Solo Show

It is a fulfilling feeling to find an artist who has spread his wings so beautifully as to be almost unrecognizable. Iver Rose, exhibiting at the Kraushaar Galleries through May 8, has lately turned from rather conscientious dim-toned scenes of fishing folk to charming compositions that have color, dash and movement. He still paints popular Gloucester subjects, but he does them with such originality and verve as to make his show one of the most distinctive exhibitions currently on the street.

Rose's fishermen work and play with zest, the women gossip and amuse themselves with animation. These commonplace people, painted so much by visiting artists, are treated here with an unusual slant and a speeded tempo. Particularly is this felt in *Fisherman's Music*, *Gloucester Gossips*, patterned with myriad colors, and *Flower Women*, speeding with their abundant blooms down the street. Satire of a delightful kind is encountered in the dazzling green *Rockport Cake Sale*, the Negro

Pool Player and the *Chess Player*, a bewildered young man lost in his surroundings. A more dramatic note is sounded in the active *Fisherman's Casualty*.—H. B.

Julian Levi for Chicago

Wellfleet Harbor, a painting by Julian Levi, is the third of this year's choice for Chicago Art Institute's permanent collection of contemporary American art. *Wellfleet Harbor* pictures low tide on the Jersey coast, where a large oil tank and rotting fence, beached row boats and a loan barefoot clam digger, are the solitary objects in a salty scene.

Julian Levi won the M. V. Kohnstamm Prize of \$250 with this picture when it was exhibited at the Art Institute in 1942. Now the Institute's Committee on Painting and Sculpture has selected it as the 1943 gift from the Society for Contemporary American Art, a society organized three years ago for the express purpose of increasing Chicago's American collection.

Gibson in Retrospect

THROUGH the columns of *Life*, in the days when that magazine resembled the English *Punch* and boasted cleverest drawings from agile illustrators and cartoonists, Americans grew to love especially the characters created by the pen of Charles Dana Gibson.

Following the example of the Cincinnati Museum, the American-British Art Center reviews, during May, the saga of typical Americans as seen by Gibson, notable for the pompadoured shirt-waist-girl of the arch, though innocent expression, known as the Gibson Girl. Matted and framed, Gibson's original drawings for *Life* and for narrative style books of illustrations such as *The Education of Mr. Pipp*, *People of Dickens*, *Sketches in London*, etc., remind those, old enough to be reminded, that this artist drew with great freedom and certainty.

In big size, with a flexible pen loaded to the hilt with black India ink, Gibson drew the people of his day with power, and/or with delicacy. Ladies of last generation watched the Gibson Girl for tips on style and coquetry; gentlemen cocked their ribboned straw hats like the dandies Gibson drew. His drawings reached abroad, via post cards and publications, and everywhere met with delighted reception.

During the World War, Charles Dana Gibson was appointed Chairman of Pictorial Publicity of the United States and brandished his brush in defense of the nation through some memorable war posters. Before the War, he had lain down his pen in preference for brush and paints and spent one year in Madrid and two in Paris, painting.

Thirty-two paintings are included in the present show, and twenty-five drawings, covering his work from 1901 to the present.

Davidson Goes to Washington

J. LeRoy Davidson, assistant director of the Walker Art Center, Minneapolis, has received an appointment with the War Department and is on his way to Washington, D. C. An authority on Far Eastern culture, Mr. Davidson's last service to the Center was the installation of a new jade room and the publication of a history of jade, its styles, methods, forms and motifs.

A year ago, Mr. Davidson presented an exhaustive exhibition of Chinese Painting, one of 32 major exhibitions he has directed as curator of the Walker collection, in the four years he was with the Minneapolis Center. He is the husband of Martha Davidson, critic.

Paintings by

MAY 3 to 22

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Patrons at a Profit

(Continued from page 5)

living artists. This a weakness in today's cultural climate that makes the patronage of contemporary art by business men doubly fortuitous.

Another factor that gives force to the trend is increased taxation which, more and more, drains off private wealth that might ordinarily find at least a small outlet in the patronage of living art. Still another factor is the passing of the palatial home.

These are a few salient reasons why the trend to business patronage is logical and, from the point of view of the artist, extremely fortunate.

Business patrons, in the final analysis, are people. And when dealing with people, whether as individuals or as executives, the artist will find a wide variety of temperament and intelligence. There are those who will commission a canvas by an important artist, and then so restrict him that the resulting work is devoid of all aesthetic vitality or artistic individuality. However, most of today's executives, entrusted with the commissioning and selection of artists, are men of considerable culture who respect the artist and his aesthetic principles.

An outstanding example is the Capehart series of full-color advertisements appearing in the nation's magazines. Each advertisement features a famous musical composition. The artist, selected with care and discrimination, is allowed complete freedom to develop his subject. Results, on the whole, have been good. Among the painters who have executed canvases for this sponsor are Raymond Breinin, B. J. O. Nordfeldt, Bernard Lamotte, Franklin Watkins, Julian Levi, Peter Hurd, Lewis Daniel and Pavel Tchelitchev. The inclusion in this series of Tchelitchev's interpretation of Stravinsky's *Fire Bird*—in his latest, controversial hide-and-seek manner—indicates dramatically the freedom permitted the artist.

Abbott Laboratories is another outstanding patron who selects America's top-flight fine artists to fulfill commercial assignments. The list of artists who have executed Abbott Laboratories commissions reads like a Who's Who of American art. *Life* magazine has commissioned a wide range of fine artists to interpret historical events in America's past and to cover the war fronts of today. The American Tobacco Company is another big-money sponsor, but one, unfortunately, that so restricts the artists that their work, reduced to a standardized formula, is utterly lack-

ing in the particular qualities that earned them their national reputations. Steinway & Sons, long-time sponsors of fine artists, have commissioned artists from Zuloaga to John Koch, Robert Philipp and Frances Hook. And the Magnavox Company is currently sponsoring a series of portraits by 57th Street-exhibitor Boris Chaliapin.

RCA Victor is also turning to 57th Street for artists, having just commissioned Gladys Rockmore Davis to paint a portrait of Boston Symphony Conductor Serge Koussevitsky. It will appear shortly, in full color, in the company's national advertising. The Shell Oil Company is currently featuring a full page reproduction of a painting by Aaron Bohrod in connection with its advertising in such widely-circulated publications as *Collier's* and the *Saturday Evening Post*. And Pan American Airways is reproducing a Mary Cassatt family group in an advertisement appearing now in such magazines as *Time*. *Fortune* magazine has also given assignments to a host of prominent American artists, among them Aaron Bohrod, Paul Sample, Charles Sheeler and Hardie Gramatky.

Two other outstanding business sponsors, whose programs were curtailed because of war, are the De Beers Consolidated Mines, Ltd., and the Dole Pineapple Company.

Dole commissioned art by an impressive group of artists, among whom were Georgia O'Keeffe, Pierre Roy, Yasuo Kuniyoshi and Leon Karp. But the De Beers series—a great success on both aesthetic and business planes—showed what commercial firms might really accomplish by turning to "fine arts" painters for their advertising art. Some of the so-called gold-frame artists who turned out distinguished work for De Beers are Alexander Brook, John Carroll, Leon Karp, Salvador Dali, Pablo Picasso, Andre Derain, Raoul Dufy, Marie Laurencin, Eugene Bernan, Pierre Roy, Aristide Maillol, Francis Criss, Ernest Fiene, Luigi Lucioni.

The motives of these 20th century sponsors are no more altruistic or patronizing than were those of by-gone ages. They employ artists to perform a specific function. And herein lies the hope of the contemporary painter, for here is one place where his work fits into 20th century economic life as a functioning unit—a unit that performs a service at a profit to patron and painter alike. The fine artist, naturally, cannot be used in every case. But profit-and-loss statements prove that when a firm wishes to draw to its product the attention of a wide, educated, discriminating audience, the best and surest means is a canvas, pastel or watercolor by a fine artist of repute. The work attracts an audience of high caliber. In the public mind it links the product with fine things. It lends dignity and stature. And the sponsoring firm gains a secondary value, too, for after the work has been reproduced, it remains a possession of lasting worth.

This encouraging business-art partnership road has not been traveled far, but already the ground covered opens up a vista of great promise. To achieve this promise, only intelligent and understanding co-operation—on the part of both the artist and the business man—are necessary.

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MAY 3rd - 15th

FIFTY-SEVENTH STREET IN REVIEW

BY HELEN BOSWELL

WHAT started out to be a stunt show at the Wildenstein Galleries when they announced their *Fashion in Headdress 1450-1943* has materialized into one of the most satisfying Old Master shows of the year. A Georges De Batz production, it has to do with masterpieces, collected from all over the place during wartime, and dealing with great works of art from the 14th century down through Renoir—to intriguing hair styles of the present. Curiously enough, a quarter of the show is devoted to male portraits, but that shouldn't stop the designers from thinking up exciting feminine hats and coiffures.

A mellow note is sounded in the Grand Central exhibition of *Portraits of Yesterday and Today*, with likenesses of the Goulds, the Belmonts and the Astors, much in evidence. More turn-of-the-century documents are found in the Charles Dana Gibson retrospective at the American British Art Center. In a pleasantly informal vein is the array of portraits of important people by an interesting group of artists at the 460 Park Avenue Galleries. American Impressionism continues to make converts: Ernest Lawson at Babcock's, Childre Hassam at Milch's and Theodore Robinson at Macbeth's.

Dark horse participant in the exhibiting arena who walked away with critical honors is Julio De Diego with his war pictures at the Nierendorf Galleries. Mentioned as a surrealist, De Diego contends that he is an anti-realist, instead. Another Chicago painter who makes good in New York this fortnight is Francis Chapin, having his first painting exhibition at the Mortimer Brandt Galleries, a dazzling and gratifying affair. Popular favorite, Gladys Rockmore Davis offers a number of her richly plastic and easily understandable creations at the Midtown Galleries; Walt Kuhn's circus people continue to attract notice at the Durand Ruel Galleries, while right next door at Knoedler's Salvador Dali is packing them in.

Henry Major Exhibits

Henry Major, well known caricaturist who decided to "play Hamlet" in art, is exhibiting a group of moody Cape Cod landscapes along with a few of his characteristic satirical studies at the Schoneman Gallery from May 3 to 15. Major is as somber and forlornly poetic in these isolated stretches of dunes and cottages as he is penetratively humorous in his studies of characters.

Working with subdued greens and melancholy skies, the artist imparts a definite mood to the oft-painted streets and lanes around Provincetown. These gray day subjects of wind tossed trees, overcast skies and humble homes, developed in subtly blended tones, give a different aspect to this popular resort with the dim light of threatening weather taking the place of the usual summer sparkle. Particularly effective are *Backstreet* and *Hillside*.

After many years of working for newspapers abroad, Major continued his caricatures in America for the Hearst Syndicate. This training helps make the portraits in the current show pointed

human documents. Among these likable types are a gray-haired *Shoemaker*, a wide-eyed gazelle of a girl called *Jeanette*, a Hollywood script writer *Writing a Letter* and the mocking *Gay Philosopher*.

Boris Wolf Steps Out

Boris Wolf, No. 1 ART DIGEST heckler and able literary controversialist, puts himself on the spot as a painter with his first one-man show at the Pinacotheca through May 15. This young man with the pointed pen, who has much to say about the creations of others, has been working quietly and impatiently for more than twelve years, entirely self-taught, and with his own high standards and his uncomplimentary opinions of others to guide him.

At least it is unhampered work on view. Wolf hasn't stinted himself either in paint or emotion and some of these flying trapeze artists, performing elephants and galloping horses have a movement all their own. Wolf believes in expressing himself freely and colorfully. The circus subjects are a happy medium for his energetic brush and he gives a personal interpretation to this always challenging theme. An illusion of space and action with simplified gestures make interesting works out of *Elephants* and *Trapeze Performer No. 1*. Other remembered items are *Green Rabbi*, *Three Performers* and *The Dictator*, a family scene with father doing the dictating. The technique in Wolf's work may be clumsy, the influence of Rouault too uppermost, but the spirit is there.

Strength of Helen Ratkai

Girls and flowers dominate the first one-man show by Helen Ratkai, able young painter, at the Gallery of Modern Art from May 3 to 22. And yet her work is not as delicately feminine as the subject matter would imply, for Miss Ratkai in her first major appearance proves herself a vigorous draftsman, handling her brush with efficiency and studied control. These are not simpler

Gay Philosopher: HENRY MAJOR
At Schoneman to May 15





Acrobats: HELEN RATKAI. At Gallery of Modern Art to May 22

ing studies of posed ladies and gay little posies, but strong compositions of circus performers and comely maidens, painted with vigor and distinction. Flowers are richly pigmented and developed with grace and a certain restless movement, as though a soft wind were blowing through the blooms.

In the figure subjects, the artist goes in more for a subdued color, as in the large *Acrobats* and in the luminous *Circus Performers*. That she knows how to compose a picture with space and air is best exemplified in the theatrically lighted *Bicycle Rider* and the study of *Edwina*, with a pert hat on her auburn locks. The ten drawings of nudes and ballet girls caught in unconventional attitudes have the same youthful zest and definite manner of approach. Miss Ratkai, whose only instructor was Kuniyoshi, has assimilated his teachings of design and color values with a stamp of individuality all her own.

Stephen Csoka Praised

Pleased indeed were the critics with Stephen Csoka's exhibition, which continues until May 9 at the Contemporary Arts. Csoka's "singing color earmarks his current show," wrote Howard Devree in the *Times*. "His romanticism is most frankly expressed in the spirited horsemen. . . . His figures are softly and lovingly brushed. This is a gay and altogether attractive show."

Wrote Carlyle Burrows in the *Herald Tribune*: "Csoka is one of the most versatile as well as successful of the artists promoted by this organization. . . . Easy, graceful and often brilliant in color, Csoka's work ranges from graceful figure pieces to dramatic groups which illustrate most clearly his facility in characterization and imaginative narration of incident. There is a fresh feeling about this show."

Burlin Expresses Himself

They might not make sense, but Paul Burlin's expressionistic pictures at the Associated American Artists certainly made news. These violent paintings of strange beings and even stranger ani-

mals always seem to meet with divided opinions. It was last year that Burlin decided to break a ten-year phase of retirement and have a show. The current exhibition, with the painter enlarging still more upon his distorted themes, proves to be just as controversial. There are those who believe in the dignified messages of an extraordinarily sensitive soul, while others think that Burlin shouldn't have broken his silence.

Burlin, apparently annoyed at the way the world is going, doesn't help the situation any with these chaotic canvases. One wonders what *To Have and To Hold* is about, but Burlin's thrust at decadence is not to be missed in *Tiger*, *Tiger Burning Bright* with its assorted scramble of women, birds and eel-like creatures being devoured by a terrific tiger. Vanity, vanity, all is vanity in the large group composition of primping women in *Soft but Hard*.

Gerald Davis Returns

French and Danish landscapes make up the most part of the first exhibition at the Marquie Gallery by Gerald Davis, American artist who has returned to his native land after 25 years abroad. In spirit these country pleasantries are akin to the clean-cut school of French Impressionism, having some of the breeze of later Boudins, the airy grace of the more colorful Corots, developed with a zestful contemporary flavor. These are the sun-lit landscapes so well loved by de Maupassant and Proust, particularly *Sunday Morning* with its Sabbath crowd filing past and the *Landscapes with Friars*.

In these singing gouaches, so well steeped in the best traditions of good painting, there is the weighty luminosity of oils, giving a feeling of easy flowing substance, Pictorial, yet poetically conceived, Davis' pictures are full of variety and a certain joie de vivre.

William H. Johnson

William H. Johnson, Negro painter, whose large, original paintings in brilliant, primitive colors have been seen before in group exhibitions, shows a series of small temperas at the Wakefield Gallery through May 10. The Johnson stamp is still much in evidence on these more mildly toned and equally well composed studies, which deal most-

[Please turn to page 27]

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The Whirlwind of Lovers: WILLIAM BLAKE (1757-1827)

Gems from Blake at the National Gallery

THE NATIONAL GALLERY in Washington opened on Easter Sunday the first exhibition of selections from the famous Lessing J. Rosenwald collection of prints recently given to the nation. (See ART DIGEST for April 1.)

The works by William Blake, of which Mr. Rosenwald was an indefatigable collector, were divided, in the gift, between the National Gallery and the Library of Congress—the books, of which Blake was author, illustrator and printer, being now loaned by the Library to the present exhibition. They fill two cases.

Blake's engravings for the illustrations of *Dante*, of which Mr. Rosenwald has the original plates, are shown in the exhibition along with a long series of proofs and early proof states for the engravings for the *Book of Job*. Then there are seven magnificent watercolors, two of them, *Women Clothed With*

the Sun and the Beast of the Apocalypse, inspired by the *Book of Revelation*.

Contemporary enthusiasm for Blake's art is growing apace. As it is very difficult to come upon Blakes on the market and, until a decade ago, impossible to see, outside of England, more than a scattered few examples, many scholars will find the National Gallery's proud display an incomparable feast. Mr. Rosenwald spent sixteen years collecting the work of the English mystic who died in 1827.

The main source of this collection was the Linnell Collection of London—a family who at one time possessed perhaps the largest number of Blakes, including many of his original copper plates. Parts of the collection were mislaid by the Linnell heirs, who dispersed many Blake works at auction in London in 1918. When discovered, they were deposited in the British Museum for safe keeping and Mr. Rosenwald persuaded the heirs to sell these drawings and engravings to him in 1937.

David Keppel, Print Head

The National Gallery of Art in Washington has appointed David Keppel Associate Curator of Prints. Mr. Keppel, during his career of forty years of constant and intensive selection in the field of etchings and engravings, has formed many notable collections.

Northwest Prints

KENNETH CALLAHAN, writing from Seattle, praises the exceptional technical skill of Americans working nowadays and the variety of print mediums they handle with alacrity. The 15th Annual exhibition of Northwest Printmakers, at the Seattle Art Museum, he calls the best yet. It will continue through May 8.

"It seems almost like carrying coals to Newcastle, to have an award these days for technical accomplishment," he writes. But Stow Wengenroth's lithograph *Dusk* won the newly created Lawrence Barrett \$25 prize for special ability in direct-from-stone lithography.

Purchase prizes were won by: Kevin O'Callahan of Buffalo for a wood engraving, *Stern Timbers*; by Doel Reed and J. Jay McVicker, both of Stillwater, Oklahoma, for aquatints entitled *Sand and Driftwood* and *Cotton Gins*; George Jo Mess of Indiana for *The Handy Pump*, aquatint; Margaret Tomkins Fitzgerald of Seattle for *Spokane Winter*, a lithograph; Hubert Deines for *Mother's Horseshoe Geranium*, a well designed wood engraving.

Three silk screen prints by artists Pytlac, Blackburn and Laisner were also purchased.

Given to Smithsonian

In the rotunda of the Natural History Building of the National Museum in Washington, hang now 136 etchings by contemporary printmakers, a selection from a gift of 731 etchings and engravings made over a period of years to the Smithsonian Institution by the Chicago Society of Etchers.

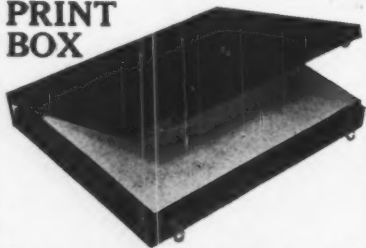
Since its founding in 1910, the Chicago Society has purchased prints covering more than a quarter century of achievement in intaglio printmaking and its collection contains many of the most prominent etchers and engravers in the United States and abroad.

The gift to Washington, of this large and historical print collection, was originally made through the late Mrs. Bertha E. Jaques, secretary of the Society for 27 years.

Medieval Lintel at Cloisters

The Metropolitan Museum announces that a 12th century stone lintel, depicting in deeply carved relief the Holy Women at the Sepulchre and the Entombment of Christ, is now on view in the entrance hall of the Cloisters in Fort Tryon Park. The lintel, a gift from John D. Rockefeller Jr., is one of the largest single pieces of medieval stone sculpture in this country.

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Girl With a Basket: MAX KAHN

the force that the resources of the color print can project. The artist displays a good understanding of his medium in this example.

Honorable mentions went to Mary Mullineux for her very individual wood-block *Unloading*, to Cynthia Iliff for *Christmas Flowers* and to Morris Blackburn for *Abstract Space*. The Iliff picture is a silk screen example with very effective contrasts of red, black and white, and the composition strikes a harmonious note to make the entry worthy of its award. It reveals the persuasive powers of the silk screen process, so rapidly spreading in popularity.

Other artists to receive favorable comment from critic Bonte are John Taylor Arms, Wuanita Smith, Howard Hoyt, Florence V. Cannon, M. Neffendorf, Louis Schanker, Stella Drabkin, Frank Nankivell, James Robertson and Oscar Weissbach.

Kohn Summer Series

Every Spring, Theodore A. Kohn, Fifth Avenue jeweler, looks over the work of artists who have not yet been presented formally in the New York exhibition world, and selects five painters for his Summer Series of art shows within his establishment.

Those who will be shown in the series in three-week stands, starting May 24 and continuing to October 8, are, in this order: Abraham Blackman, Xavier Gonzalez, Celia Schwabel, David Lamont, Paul Gandal. The public is invited to visit the Kohn showrooms, which give a most advantageous view of the artists Theodore Kohn chooses thus to present.

How Californians Live

THE MUSEUM OF MODERN ART's department of architecture brought from the Pacific Coast, plans and photographs of five houses by as many California architects, designed to be lived in by humanly unconventional people. Easterners learned from this exhibition of the latest in domestic architecture, what sort of houses are deemed "indigenous to Western climate and living habits."

The five architects, selected by the San Francisco Museum where this show was first held, use available materials boldly; handle spaces unconventionally; study the living habits of the houses' intended inhabitants. Result is long, low, rambling houses whose free flowing interior spaces are apt to run on out-of-doors where they are lightly roofed, or slightly walled, just enough so they may be designated "private outdoor living areas."

Californians love the sun. And their architects bring it to them through broad sheets of glass; or lead them to it by designing modern furniture within, gorgeously landscaped gardens without.

Richard J. Neutra, whose work has often been shown in the East, is represented by a new house design called "The Last of an Era House." It is built of non-critical materials; its furniture and landscaping he designed with an eye to ease of maintenance.

Other California architects exhibited were Hervey Parke Clark, who took charge of sending the material for the show; John Edin Dinwiddie, Albert Henry Hill, Harwell Hamilton Harris and William Wilson Wurster.

Color in Prints

THE IMPORTANCE of the American Color Print Society grows with each exhibition. The fourth annual, held this year at the Philadelphia Print Club, topped all past performances and it brought to the public the various modern methods of producing in color, with the silk screen predominating. C. H. Bonte, art critic of the *Philadelphia Inquirer* writes: "The fourth annual of the American Color Print Society is the most brilliant of them all."

The first prize given by the Society was awarded to Max Kahn for his lithograph *Girl With a Basket*, a rather primitive study of a native done with all

THE ARTIST goes to WAR



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Wednesday, Thursday and Friday morn-
ings at 10:30) at the Parke-Bernet Gal-
leries. These objects will go up for auc-
tion before a public who should enjoy
bidding for these furnishings of pre-war
quality. The auctionables were taken
from the Alice Jones Willock Collec-
tion.

The Staffordshire group contains such
classic figures of familiar English char-
acters as cow creamers, dogs and birds,
blue and other historical ware; "Gaudy
Dutch" pottery, copper and silver lustre
decorated pitchers, and polychrome and
printed ware. English and continental
decorative porcelains offer an attractive
variety of Bow, Chelsea and Derby fig-
urines. Also of interest are early Amer-
ican glass cup plates, bottles and flasks.
Sandwich glass, mercury glass and
French, English and American glass
paper weights.

Conspicuous among the Chinese ob-
jects of art are the semi-precious min-
eral carvings, consisting of beautiful
coral, jade, turquoise and rock crystal
statuettes and snuff boxes; porcelains
and pottery (including famille rose
"Oriental Lowestoft" ware) and Chinese
paintings on glass, furniture and lamps.

The English and American furniture
includes a Carolean sofa in 16th century
Brussels tapestry and a Chippendale
sofa in 18th century needlepoint. Also
in the sale are mezzotints, lithographs
and sporting prints, oriental rugs, fine
Fereghan Herati and Sarouk carpets
and a large quantity of fine linens and
laces.

The Auction Mart

Appearing in order are the name of the artist, the
title, the name of the sale, the buyer (if any an-
nounced), and the price. P-A indicates the Plaza
Art Galleries; P-B stands for Parke-Bernet Gal-
leries; and K indicates Kende Galleries.

Paintings

Inman, N.A.: <i>Dismissal of a Village School: October Afternoon</i> (P-B, Bliss)	
Private Collector	\$1,050.00
Schreyer: <i>Arab Warriors</i> (P-B, Bliss-Tipping)	
Saint-Jean: <i>Still Life: Flowers and Fruit</i> (P-B, Bliss-Tipping)	925.00
Maurice Goldblatt	800.00
Zais: <i>Romantic Landscapes: Set of Three</i> (P-B, Speyer)	
Richard Zinser	570.00
Aranda: <i>A Spanish Cafe</i> (P-B, Bliss-Tipping)	
	500.00
Rougeon: <i>Wake For a Child in Andalusia</i> (P-B, Bliss)	
Private Collector	450.00
Mount: <i>Turning the Leaf</i> (P-B, Bliss-Tipping)	
New York Dealer	420.00
Madrazo: <i>Tea Time</i> (P-B, Bliss)	
Jaques Helft & Co.	375.00

Sculpture

Fiamberti: <i>Madonna and Child</i> , marble mezzo-relievo (P-B, Roselle)	
V. Bacchi	925.00
XV Century Gothic Dinanderie Group of the Virgin and Child (P-B, Roselle)	
V. Bacchi	700.00
XI Century Graeco-Roman Marble Bust (P-B, Roselle)	
Private Collector	525.00
Greek and Roman Cameos and Intaglios (24 pieces) (P-B, Roselle)	
New York Dealer	400.00

Auction Calendar

May 1. Saturday afternoon, Parke-Bernet Galleries; from Hibbs et al: English and French furniture, decorative porcelains. Silver. China. Glass. Oriental rugs. Now on exhibition.

May 5 and 6, Wednesday and Thursday evening, Parke-Bernet Galleries; from a New York Collector: Etchings and engravings by old and modern masters. Now on exhibition.

May 6, 7 and 8, Thursday, Friday and Saturday afternoons, Parke-Bernet Galleries; from Austin J. Du Pont Collection and others: 18th and 19th century American and English furniture, Silver, Old Staffordshire, Rugs, Glass. Miniatures and carved ivories. English and Continental porcelain. English, Dutch and American old master paintings. Prints. Now on exhibition.

May 11, 12, 13, 14 and 15, Tuesday, Wednesday, Thursday, Friday and Saturday afternoons, Parke-Bernet Galleries; from Alice Jones Willock Collection: Staffordshire figures and groups, Lustreware, Rockingham and Chelsea porcelain, Mercury, Bristol and Bohemian glass, American glassware, Chinese porcelains, jades and hard stones, French and English furniture, Rugs, Linens, Laces. On exhibition May 8.

Wisconsin Annual

EVIDENCE that art produced in the vast mid-continent is in no way of inferior quality, is shown in the 13th annual exhibition of Wisconsin art, held under the auspices of the Wisconsin Painters and Sculptors. The exhibition, being shown by the Milwaukee Art Institute through May 9, reveals the distinctive achievements of our many artists who carry on, off the beaten path.

The jury of selection, which consisted of Philip R. Adams, Francis Chapin and Henry R. Hope, awarded Charles W. Thwaites' oil entitled *Rosie*, the coveted Milwaukee Art Institute prize of \$100. The sculpture prize of \$50, also given by the Milwaukee Art Institute, was presented to Alonso Hauser for his wood sculpture *Invictus*. For the most meritorious work in any medium by a member of the Wisconsin Painters and Sculptors, the society awarded their prize of \$25 to Robert von Neumann for his painting *Apple Harvest in the Kickapoo*. Special prizes were awarded to the following: La Vera Ann Pohl's *My Christmas Dream* received the Carl Walter Schuchardt prize of \$25 for watercolors, and Hans Kotelainen's *At The Farm* received the Marie Jussen prize of \$25 for watercolors. The Wisconsin Painters and Sculptors prize of \$15 for drawing went to Vincent Neuman for his pastel example, *Back Stage Sketch*.

The Institute's purchase prize of \$125 for a portrait in oil was awarded to Charles W. Thwaites. The commission was presented to the painter on the basis of his own choice, and the jury designated his painting, *Rosie*, as the most meritorious portrait entered for exhibition. The William Monroe White special purchase prize of \$125, for a landscape in oil, went to Morley Hicks for his *Bayfield Movie House*; the Milwaukee Journal purchase price of \$100 for a painting to be added to the Journal Collection of works by Wisconsin artists for the Milwaukee Public Schools, went to Tom Dietrich's *Soldiers Square*. The watercolor purchase prize of \$35 was given to Karl Priebe for his casein painting, *The Eclipse* and the purchase prize of \$15 for a drawing was awarded to Gerhard Bakker for his ink drawing *Pulp Hoist*. The latter purchases were made by the Milwaukee Institute.

Books

Alfred Davidson

Very often the international informer has divulged to art enthusiasts all over the world that old master art in Europe is being confiscated by a group of predatory Pilates, known as leaders of the Reich. These sequestrations cause many of us to think of the conditions that will prevail after the war when, victoriously, we enter European museums to investigate the grandeur of the classic art and find a conspicuous hiatus in the collections. This willful destruction and seclusion of the art that maintains its own international language, will send the curious traveller to pictorial volumes to seek out representative work by old masters.

A recent publication, conceived by the Phaidon Press in London, *Rembrandt's Paintings*,* will serve just such a purpose. This tome is the first large-plate edition of Rembrandt's oils to be issued by the Phaidon Press and presents, besides 104 photogravure plates, 8 facsimile plates in color.

Obviously, these reproductions cannot supplant the originals, but there is sufficient clarity in the photographs for one to grasp the majesty of Rembrandt's production. The book was not written for the erudite scholar, but for the layman who is eager to secure reason for his admiration of the master. To dispose of the very common attitude "I don't know much about painting but I like this piece," Professor T. Borenus writes a brief biographical sketch of Rembrandt, supplies the antecedents, exemplified by smaller photographs which clearly demonstrate the provenances which Rembrandt accepted as necessary to his personal expression. Also, for scrutiny, the book contains enlarged reproductions of fragments of various paintings which grant the reader a closeup view of the artist's treatment of lines, details and composition.

In the biographical account, Professor Borenus acknowledges Rembrandt's debt to such artists as Mantegna, Caravaggio, and Tintoretto. His complete realization of their messages, fused with his own qualities, became his mature manner of painting.

It is well to bear in mind, while poring over this new volume, that Holland was a Protestant country in the 17th century and art did not receive any impetus from the church or aristocracy, but, rather, received stimulus from the slightly wealthier middleclass burgher whose interest was not in religious subjects, but in his country and its people. Artists painted religious themes for the aesthetic qualities in the painting, not in the topic. There was virtue in this deviation from church-supported art. It permitted artists, such as Rembrandt, greater selection in their work and absolute freedom of expression.

The most prominent feature of Borenus' introduction is his interesting analysis of Rembrandt's early style when

the artist concerned himself with "greatest and most natural animation" of his characters. In his later style, the artist's characters grew increasingly heroic and the design acquired a quality of reposeful and monumental majesty.

This admirable book should not be considered the final source of information on the art of Rembrandt. There are many approaches to understanding Rembrandt fully, but inquiry might well begin with this edition which contains, in appendices, translated biographies by three contemporaries of the master.

Professor Borenus interprets well the career of an extremely important figure of the arts to whom modern painters have constantly turned for study.

* * *

"New Frontiers" Exhibited

"The exhibition arrangements were made with no knowledge of the book's contents," states Edith Halpert, director of the Downtown Gallery in New York, in announcing that the gallery had lent its quarters to Mr. Samuel Kootz for the showing of pictures by artists of his own selection.

Samuel Kootz is the author of a newly published and lavishly illustrated book called *New Frontiers in American Painting*. The exhibition of 16 paintings which occupies the Downtown Galleries through May 8, is a cross-section of the paintings mentioned in the new book, although with less emphasis on the non-objective school than is expressive of the Kootz "personal viewpoint."

"The gallery does not agree with this

accent expressed in the book," continues Mrs. Halpert in her carefully phrased and unusually lengthy advance release to the press. "In lending its quarters, it was not the intention of the gallery to sponsor the book nor the theories expounded by Mr. Kootz. The purpose was to stimulate further discussion and interest in American art."

Mr. Kootz's select few are: Avery, Blume, Byron Browne, Paul Burlin, Crawford, Stuart Davis, Holty, Karflol, Kuniyoshi, Julian Levi, Marin, George L. K. Morris, Quirt, Rattner, Sheeler and Spencer.

Byron Randall Exhibits

In San Francisco, at the Raymond & Raymond Galleries, artist Byron Randall is having a brief day of prominence before entering the service of the Merchant Marine.

Randall is a self-taught artist from Salem, Oregon, has lived in San Francisco two years, was born in Tacoma 25 years ago. His paintings have found their way into the collections of Duncan Phillips, Jed Harris and Mrs. George Oppen of S. F. He has exhibited occasionally on the West Coast and at the White Gallery in Washington, and paints with "indescribable coloration," according to Arthur Millier, Los Angeles *Times* critic.

Byron Randall has been in and out of the Merchant Marine, in years past. He has also been a janitor, waiter, cannery worker, boxer, service station attendant and jail cook.



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*REMBRANDT'S PAINTINGS, with introduction and notes by Professor Tancred Borenus; New York: Oxford University Press, 36 pp. of text, 112 plates, 8 in color. \$4.50

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Allentown, Pa.

5th ANNUAL SPRING EXHIBITION, May, Leigh Art Alliance. Open to members. Media: All. Fee: \$1. No jury or prizes. Work due: Apr. 26, at Muhlenberg University Galleries. For data write Paul Wienad, Goth Station, Allentown, Pa.

Cleveland, Ohio

CLEVELAND ARTISTS' AND CRAFTSMEN ANNUAL, Apr. 28-June 6, Cleveland Museum of Art. Open to artists and craftsmen of Cleveland. Fee: \$1. Jury. For further information write William M. Milliken, Director, Cleveland Museum of Art, Cleveland, Ohio.

Denver, Colo.

FORTY-NINTH ANNUAL EXHIBITION, June 28-Aug. 29, Denver Art Museum. Open to all artists. Media: oil, sculpture, drawing, lithography, etching or wood block prints. Jury. Prizes. No fee. All works must be delivered at Chappell House, 1300 Logan Street, from May 31-June 9. For further information, please address inquiries to the Museum Secretary, Rose M. Blount, Denver Art Museum, Denver, Colo.

Gloucester, Mass.

21st EXHIBITION, June 27-Sept. 12, North Shore Arts Association Galleries. Open to all artists. Media: Painting, sculpture, etching. Jury. Prizes. Entry cards & work due: June 11. For further data write Mrs. L. Edmund Klotz, Sec'y, Ledge Rd., Gloucester, Mass.

Lowell, Mass.

ALL YEAR ROUND EXHIBITION, Whistler's Birthplace (An Art Museum). Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, vice-president, Whistler House, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

ARTISTS LEAGUE OF AMERICA EXHIBITION "ARTISTS IN WAR PRODUCTION," June 13-July 3, A.C.A. Gallery. Open to all artists engaged in war work. Media: all. Entry cards and entries must be submitted May 29 from 2 P.M. to 8 P.M., A.C.A. Gallery, 26 W. 8. For details write Artists League of America, 13 Astor Place, New York City.

Youngstown, Ohio

OHIO SERVICEMEN'S EXHIBITION OF WATERCOLORS AND DRAWINGS, Oct. 3-Nov. 1, the Butler Art Institute. Open to residents and former residents of Ohio now in the service. Media: watercolors and drawing (unmatted), done while in the service. No fee. Jury. Prizes. Entry cards and works due Oct. 1. For further information write the Secretary, the Butler Art Institute, Youngstown, Ohio.

1st BIENNIAL CERAMIC SHOW, May 14-June 13, Youngstown Junior League. Open

to residents and former residents of Ohio. Media: ceramics. No fee. \$150 in prizes. Jury. Entry cards and work due May 2. For details write Sec'y, Butler Art Institute, Youngstown, Ohio.

Competitions

SCHOLASTIC AWARDS. Open to students in 7-12 grades in Canada, U. S. and possessions. Media: all. Prizes and scholarships. For information write Scholastic Awards, 220 E. 42 St., N. Y. C.

NATIONAL SOAP SCULPTURE COMMITTEE'S 19th annual soap sculpture competition. Closing date: May 15, 1943. Procter & Gamble prizes totaling \$1,120. Distinguished sculpture jury. For full data write National Soap Sculpture Committee, 80 E. 11th St., New York City.

SPRINGFIELD MUSEUM OF FINE ARTS COMPETITION FOR LIBRARY MURAL, based on any one of four themes and carrying an award of \$4,500. Open to all artists of the United States, Canada and Mexico. Closing date: May 24. Jury. For full data on subject matter, size, entry blanks, etc., write to Springfield Museum of Fine Arts, Springfield, Mass.

TEACHING FELLOWSHIPS AT OHIO UNIVERSITY. Open to students holding an A.B. with major in art from accredited college or university and must have earned a "B" average in undergraduate work. Fellowship provides \$300 and tuition. Applicants should send official transcript of undergraduate credits, photograph and references to Dean Earl C. Siegfried, College of Fine Arts, Athens, Ohio.

A.C.A. Competition

Herman Baron, finding the procedure highly rewarding, will continue his summer search for new talent by holding, end of May, another exhibition of submitted works by artists who have not had a one-man show in New York. From this show, a jury will select the two who show sufficient talent to warrant featuring. Winning honors, in this competition, results in one-man shows next season. Rules are as follows:

All mediums are allowed. Artist must not have had a solo exhibition in any accredited New York gallery. He may submit two works, the paintings limited in size to 30 x 36; sculptures limited in bulk and weight to such as can be handled by one man. Send in name and description of entry (medium, size, etc.) to the A. C. A. Gallery, 26 West 8th Street to reserve space. Bring works in May 25 and 26.

This year, an anonymous patron has given cash for prizes.

David Porter's Gesture

The credo of an art dealer rarely receives comment; in most cases it is the artist they display that evokes critical notices. However, a recent occurrence throws illumination on the principle of the art dealer who fused his patriotic activities and profound feelings for American contemporary art to establish a non-profit gallery for living art in order that artists may have an outlet. David Porter, who hails from Chicago and is now employed on the W.P.B. in Washington, has established such a new gallery for the Washington art public.

The first exhibition held at Porter's gallery (1510 Thirty-First St., N.W.) comprised a group of midwestern artists who were virtually unknown in the capital city. Such artists as Julia Thekla, Charles Sebree, Lester Schwartz, Karl Priebe, Copeland Burg, Julio de Diego, Flora Schofield and Harry Metz were represented.

The following show, which is still on, consists of a group of anti-fascist lithographs taken from the Workshop of Graphic Arts of Mexico. Artists prominent in this exhibition are the Guggenheim winner Leopoldo Mendez and the Mexican muralist Pablo O'Higgins. These lithographs bear proof that the Mexican group was fighting Hitler's influence long before America entered the war.

I.B.M. Buys

Latest additions to the International Business Machine Collection of American Art are four paintings, purchased from a regional exhibition embracing the Broome (N. Y.) County section held at the Binghamton Museum of Fine Arts. The paintings are *French Folks* by Foster Disinger, *Mountain Home* by Catherine R. Bartoo, *Melting Snow* by Harriet Thayer and *Bootleg Coal Miners* by Peter Murcko.

The Fine Arts Society prize for the best exhibit shown by an artist outside of Broome County was awarded to Jane M. Finck. Walter King Stone selected the 50 exhibits and awarded the prize.

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Provincetown

DESPITE the difficulties that exist on the outer periphery, Provincetown, that picturesque little fishing town at the tip of Cape Cod, remains a serene and untrammelled haven for artists and vacationists. In a vivid setting of barren as well as wooded sand dunes out on the Atlantic coast, this nature's garden offers both the creator and the spectator sources for sublime experiences—nature at its most glorious. Provincetown is the oldest art colony in eastern New England and extends a hearty welcome to come to this section of Massachusetts where nature has been more than kind.

Easily accessible, Provincetown may be reached by the N. Y., N. H. & H. train to Yarmouth where a change is made to the bus that brings you direct to the village. Besides ample scenes for inspiration, there are facilities for bathing, boating, tennis and golf to enhance the sojourn of visitors. Gift shops, movies, good restaurants and comfortable rooms, as well as splendid hotels and reasonable prices, are an added inducement in making this quaint old town a perfect vacationland. Far from the maddening crowds of urban centers, tourist and artist will find solace and all the advantages for happy holidays.

Provincetown, where many noted artists make their homes and have their studios, is a universal mecca; a meeting place for artists, dealers, writers and poets. Such notables as Charles W. Hawthorne, Max Bohm, John Noble, Richard Miller, William Paxton and George Elmer Browne have settled there and brought the old town into artistic prominence. Year after year, art students come from all parts of the country to paint and study. The Browne art class, oldest established school of painting on Cape Cod, carries on this season and each year attracts students from far and wide.

Wayman Adams Class

From his mountain retreat in the Adirondacks, Wayman Adams announces the opening of the 11th season of his portrait class to be held at Elizabethtown, N. Y. Mills Village, as the studio grounds are called, is a clearing in the midst of a dense forest and consists of two spacious studios and attractive living quarters, for a limited number of students.

Adams will hold classes on Monday, Tuesday and Wednesday mornings; and on Thursdays he will demonstrate and will frequently give out-of-class criticism to his students. Models will be provided from among the villagers and distinguished visitors.

For students of sculpture, Bessie Potter Vonnoh, N. A., American sculptor-in-residence for the summer at Mills Village, will conduct classes on Monday, Tuesday and Wednesday afternoons.

Summer in Chicago

The two summer sessions of the School of Design in Chicago will be held simultaneously in Chicago and on the

School Farm at Somonauk, Ill. (65 miles from Chicago.)

Both sessions begin June 21 and end Aug. 1. They offer a comprehensive survey of the school's integrated education; lectures and instruction in techniques and materials, in arts and design, with emphasis on contemporary trends; opportunity to explore the fundamentals of design; and the new philosophy of creative approach.

Realizing the special needs in these times, pre-induction classes for men and defense training for women will be included in the curriculum.

Dong Kingman to Teach

The Department of Art at the University of Wyoming announces that Dong Kingman will be visiting artist-teacher for the summer quarter of 1943. Kingman, whose works are represented in major museums throughout the country, will conduct two classes daily in the afternoon; the first will be in beginning drawing and painting and the second, in advanced painting. He will be on the campus for the first term which is from June 12 to July 16.

College Offers War Courses

The University of Oklahoma announces the launching of two war time programs—a camouflage institute using the art school staff assisted by professors in seven other departments, and a two-semester course in art for war industry, using all the facilities of the school. The courses were designed to prepare students in the shortest time possible to fit into war industries.

Rockport

ROCKPORT, perennial haunt of painters, deserves its increasing popularity more than ever in these days of restrictions. Its compactness and accessibility, together with its wide variety of subject matter are the answer to the gasless where-to-paint question.

The old harbor, lined with fishermen's shacks and boats, is still active with the leisurely, picturesque business of sea-faring men. Streets, rich in antiquity and lush foliage, are hospitable to the artist. And in spite of a few forbidden areas devoted to necessary coastal protection, there is plenty of open ocean still available to the designs of the marine painter.

The military authorities are glad to co-operate with civilians who want to paint, and limit only objects of military importance such as gun emplacements, channel markers, government boats, etc., none of which are of particular interest to the art colony. The Coast Guard has arranged to issue identification cards to painters, at their new headquarters, on the Gloucester-Rockport bus line. Birth certificates or their equivalent should be presented by the applicant, and the whole procedure, Commander Brown promises, "will not take more than fifteen minutes." Fair enough, we say.

With half-hourly bus service around Cape Ann, and sixteen trains a day to carry him in, the 1943 painter should find Rockport the answer when city humidity rises.

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Hawaiian Art, 1943

FROM HONOLULU comes news of this year's exhibition, the 15th annual for the Association of Honolulu Artists held at the Academy of Arts.

Except for certain typically Pacific island details in the newspaper and bulletin reports of the show sent the DIGEST, the Annual might have been that of any "mainland" city, unmolested by bombings and free of constant alerts. This was one of the largest shows the Association has ever held. Four prizes of \$25 war bonds were given, and ten merchandise prizes contributed by Honolulu business houses.

Bond prizes went to: John Young for his canvas, *Beached*; Elsie Das for *Girl in Red*; A. S. MacLeod for a watercolor of *Wakiki Valley*; Roy King for a sculpture of a *Dancer*.

Apparently, it took some rallying around to make this show a smooth affair. Determined that the preview evening of the art show should be the occasion for a return, if but for two hours, to a semblance of pre-war Hawaii, hula girls and lei women exchanged their slacks for *holokus*, laid aside camouflage work, and came to dance in the courtyard of the Academy. Artists, among newly arrived troops, entered paintings and Honoluluans experienced a new filip to their accustomed annual of local talent.

One of the new exhibitors was Julien Alberts of New York City, who studied at the Art Students League. He finds the people of Hawaii a "gold mine" of emotional and plastic material for painting and the Islands an artist's paradise.

One-man shows recently held at the Academy by service men on Oahu were by Julien Alberts, with a collection of lithographs; George Biddle, of Mansfield, Ohio, who paints in watercolor on the run, using a dinner plate for palette, canteen cup for water container.

A. S. McLeod's watercolor called *Honolulu Landscape*, was purchased for \$50 by the Honolulu Art Society. It is a realistic picture of a church and cemetery set behind a line of barbed wire.

Gives Lachaise Carving

Mrs. Ralph King of Cleveland has given to the Cleveland Museum of Art a wood sculpture by Gaston Lachaise called *Two Dancing Children*. The little sculpture is only 14 inches high. Two angel children, carved of apple wood, prance while making music with horn and cymbal.

Lachaise was born in Paris in 1882 and later became an American citizen. He died in 1935. As a child of ten, Gaston helped his father, a sculptor, carve the woodwork for the private suite of Gustave Eiffel atop his famous tower in Paris.

The Cleveland Museum also owns Lachaise's *Head of a Woman* carved from Tennessee marble.

CAPE ANN ART SCHOOL

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57th Street in Review

[Continued from page 19]

ly with the Negro in wartime—Red Cross nurses, stretcher bearers, and the laborious as well as the brighter side of a soldier's life.

Emphasis is still on the unconventional side with well ordered design to give a conventional aspect. In a seemingly natural manner Johnson scatters his compositions full of patterned Negro people, their gauche movements pinioned on paper. Color is more controlled and movement not so exaggerated as in the larger oils, yet the essence of the spirit is much the same. The simple charm and naivete of the Negro is especially felt in the study of John Brown leading the Negro folk out of the wilderness. Also outstanding is the amusing scene *Going to Church*.

Ev a Model Abstracts

Last year Evsa Model's interiors made a bit of news at the Pinacotheca. This year at the same place Model came back for more with rather amazing interpretations of the sidewalks of New York. Working in brilliant primary colors, before-dawn blue and fire-house reds, the artist creates a juxtaposed world of pertinent square and elongated figures, as whimsical as they are experimental with extraordinary things being done with perspective.

Trains without people, a sudden billboard face, a solitary figure and a lone cluster of trees go to make up the bustle of a busy thoroughfare. In many may be seen the motif of waving Old Glory. With sparse details Model is able to recreate a teeming metropolis, a half-forgotten world of movement and color in which plastic content is combined with abstract methods.

Oliver Smith Exhibits

Oliver Smith has made a quick rise in theatrical circles, having in the last few years executed a staggering number of stage sets. A gay scene overruns the Bonestell Gallery in New York (until May 8) where Smith is seen in 15 dashingly sophisticated sets designed for Saroyan projects, and for the current musical, *Rosalinda*; the comic opera, *Chocolate Soldier*; for Ballet Russe de Monte Carlo productions of *Saratoga* and *Rodeo*. But holding on to his amateur standing as an artist free to paint as he pleases, Smith shows 20 paintings of suburban landscape in and around his native Brooklyn, and as far north as the Bronx.

This is a case in which the right hand knows what the left hand is doing. For in his landscapes and cityscapes, Smith is inclined toward dramatic effect and strikingly theatrical color combinations; while his ability to serve the theater's needs effectively stems, no doubt, from his natural inclination to see all the world as a stage, as noted in the paintings. Oliver Smith's most effective painting is *Brooklyn Boulevard*, an enchantingly composed Spring scene.

Irvington's Tenth Annual

The Irvington Art Association will hold its Tenth Annual Exhibition of oils, watercolors, drawing and sculpture by modern American artists, May 3 to 22. A private preview and reception will be held on May 2 for exhibitors.

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Springfield Competition

We are reproducing from the Springfield (Mass.), *Republican*, a statement Albert T. Reid made as National Vice-Chairman of the League in the controversy over the jury in the Springfield Museum of Art's mural competition. After having received numerous complaints that the jury was not fairly representative, the League entered a protest. Mr. Robinson, director of the Museum, says he is well pleased with his jury. So there is little probability of any change, but there is much likelihood of a late and killing frost for Academic Art in middle-southern Massachusetts.

The statement follows:

ART MUSEUM MURAL

Artists Professional League Protests Jury's Personnel

Our attention has been directed to an article in *The Republican* of April 8,

under the caption "Statement on Academic Art Denied by Museum Director."

Mr. Robinson's personal views or statements do not concern us. But the jury Mr. Robinson, in his official capacity, selected to judge the Springfield mural competition concerns the artists of the country, since they have been invited to compete, and it is the consensus of the so-called academic group—the greater group—that the personnel of this jury reflects Mr. Robinson's attitude even stronger than the statement credited to him.

In his statement in *The Republican*, we feel there is an implication in his designation of the League as "a group of artists belonging to the conservative school," that it is composed of a bunch of old and dated—or, to use the "modern" word, "outmoded"—dodos.

The League is by far the largest art organization in the country and the most important of the non-exhibiting groups. It has chapters in every state

—a large and potential chapter in Massachusetts, and in our insular possessions. It was inaugurated many years ago to help American artists and to promote American art. A person's views are never qualifications for membership in it, so its membership is doubtless the most democratic of all organizations.

No other has such an outstanding and impressive board as the League. It is very proud of the fact it includes the president and two other officers of the National Academy of Design; the former president of the Fine Arts federation; the president and the past president of Salmagundi; two former presidents of Artists Guild; the former president of National Sculptors society; former president Society of Mural Painters; former president of American Water Color society; president of Allied Artists of America; former vice-president of Society of American Etchers, and former president Society of Illustrators.

I have set this out because it is convincing evidence that such a board would not lend itself to loose or light protests or that they did not know what they were talking about.

This board has never in its long existence taken any part in any discussion of any school or fashion in art. It has studiously avoided it. It has stood solidly and militantly for the idea of fair juries in connection with exhibitions and for judging public mural competitions. It has insisted that juries shall be representative and competent.

So many complaints came to the League that the jury Mr. Robinson selected for the very worthy and outstanding Springfield project, did not qualify under these specifications.

As was pointed out in a previous piece in our columns in *Art Digest*, when the League first entered a restrained and confidential protest to Mr. Robinson, it was not reflecting on the integrity or ability of any member of the jury. It believed they were sincere and honest and therefore honestly convinced of their slant on art. They were, it is the general complaint, all of the same mold, and that anyone of the other school would be wasting time and money if he went to the trouble and expense of entering this competition.

The Springfield project seemed so important to us, especially after we received so many complaints about the jury, that we sent our Mr. Wolcott state director for Massachusetts, to Springfield to see if it might not be possible to arrive at some solution. Instead of an executive session, Mr. Robinson brought a reporter for the Union to the luncheon.

As for the jury—three of its number were on the jury of the same size which judged the mural competition for the Salina (Kan.) postoffice. The murals of their selection so offended and outraged the public of that Midwest city that Congressman Carlson was appealed to to help withhold installation. Salina is the home of Kansas Wesleyan University and a community of unusual culture. It has a fine and growing art museum, the president of which is also president of Lee Hardware Company one of the largest wholesale concerns in the middle states. He is Charles L. Schwartz, who could have successfully followed the profession of art. The

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have a large colony of artists who joined in that vehement uprising.

The feeling was so strong the postmaster urged the postoffice department to hold up the placing of these paintings on the postoffice walls. They are now in the basement of the postoffice and I am assured there will be hell-a-poppin' if any attempt to install them is made. For confirmation of this write either to Mr. Schwartz at Salina, who will mince no words, or to Hon. Frank Carlson, Washington.

This is only one of the very numerous eruptions over the country, incident to the selection of murals by juries which are chosen without proper recognition of the so-called academic art, under which classification we have our Copleys, our Gilbert Stuarts, our Winslow Homers, and Sargent, Abbey, Morse and innumerable others—the only ones whose art has lived. It happens also to be the only art which has lived and grown throughout the world.

I am presenting no argument for either the left or right in art but simply stating an incontrovertible fact. The public is so almost unanimous in its liking for academic art that many "critics" declare the public is uneducated and lacks taste. The public only knows what it likes.

Massachusetts has some very distinguished names in art, both in the past and present. Massachusetts, likewise, has a distinction over the country for its culture. It has masterpieces in its museums and public buildings which reflect a taste and culture which requires no brushing up by "critics."

It would seem logical that this taste and its distinguished artists are entitled at least to a 50-50 break in the setup of a jury to pass on the entries in such an outstanding competition as the mural for the Springfield Art museum.

The claim which is very general is that Mr. Robinson's jury is one-sided, a claim which the American Professional League believes is well founded. This discrimination against "academic art" can still be corrected. It certainly should be. Unless it is done, the museum may expect entries only from the group of so-called "moderns."

ALBERT T. REID,

National vice-chairman, American Artists Professional League.
New York City, April 17, 1943.

To Our Readers

We hope you all read carefully the statement reproduced herewith. It may enlighten you as to the organization in which you are a member and we believe it will give you added pride in your membership. We would be glad to have your comments on the fair jury campaign in which the League is engaged, and particularly any comments about Springfield.

You Can Help

It appears that the calls on the League grow with each week. It is fighting continuously for the American artist and for American art. To carry on this work it needs and should have the support of every artist in the country. You can help greatly in this battle if you will try immediately to recruit another member for the League.

1942 American Art Week Comments on State Reports

(Continued from last issue)

Florida

Florida as usual sent in an excellent report of the work done by Mrs. Bradford, assisted by the associate directors, Mrs. N. Harmon and Mrs. Florence Scott. Their slogan is forwarding the national defense, since art is the basic structure of civilization. Mrs. Bradford spoke at the State Convention of Women's Clubs, the state exhibit and board meeting of Federated Artists and the 11th District meeting of 53 clubs.

Florida artists, under their state director, presented an interesting and ambitious program in observance of American Art Week at the Washington Art Studio. There was a military show for men in the service. There was an exhibition at Coral Gables and competition for the Seymour prizes, awarded by the Miami Art League in the Associated Artists Gallery. The Miami Woman's Club had a one man show of the works of Robert Little. Mrs. Bradford secured \$300.00 for a travelling art bookshelf; she gave a gold medal for the best Florida painting; she secured 180 flower prints for schools, gave many broadcasts, encouraged poster making to illustrate war work in the schools. In all, Mrs. Bradford gave 180 hours to the American Artists Professional League work in Florida. Eighty-Five women's clubs had art exhibits and programs during American Art Week. Pictures sold amounted to \$1,600.

* * *

Hawaii

Although Honolulu has been busily engaged in war, they still find time for the study of art. In November, they held their first war show and every artist, who exhibited, was engaged in defense or volunteer war work. The prize was won by Juliette May Fraser's "Camouflage Rhythms." The Honolulu Academy of Art was opening a sales gallery where painting and sculpture by Honolulu artists may be purchased from the exhibition. The State Director is Robert Lee Eskridge who took a year's leave from the University of Hawaii.

* * *

Maine

Mr. Roger L. Deering secured a proclamation from Governor Sewall and from Mayor Leighton of Portland, urging all citizens to take advantage of the cultural opportunities offered during American Art Week. He and his large committee of directors arranged exhibitions in the Sweat Memorial Museum, the Bowdoin College Museum of Fine Arts, the Portland Public Library, Maine Historical Society, the Art Associates Inc., Haylofters Art Club, Community Center Building and in merchants' windows. In the report there are photographs of paintings in the shop windows. The Art Week in Westbrook was successful and created much favorable comment. Teachers cooperated in every way, especially in Calais. The Art Week exhibit in Rockland received much favorable comment, also the observance in Bath and Sanford. In fact, the whole report with its many newspaper clippings tells of cooperation with schools, clubs and merchants to make a successful observance.

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ALBANY, N. Y.
Institute of History and Art To May 30: 8th Annual Exhibit, Artists of the Upper Hudson.

ANDOVER, MASS.
Addison Gallery of American Art To May 24: War Cartoons.

BALTIMORE, MD.
John Esther Gallery To June 1: Student Exhibition.

ATLANTA, GA.
High Museum of Art To May 20: Painting, Jane Peterson.

BOSTON, MASS.
Museum of Art To May 16: Canadian Paintings; To May 9: Arts in Therapy; To June 13: Paintings, Lee Gatch.

BUFFALO, N. Y.
Maryland Institute of Art To May 5: Paintings, Hermann Dahl; May 9-22: Paintings by Alpha Rho Tau Sorority.

BIRMINGHAM, N. Y.
Walters Art Gallery May: Art of War.

BINGHAMTON, N. Y.
Museum of Fine Arts May: Paintings, A. E. Vanderelde.

BOSTON, MASS.
Guild of Boston Artists To May 8: Paintings, Aldo T. Hibbard.

CHICAGO, ILL.
Institute of Modern Art To May 18: Art in American Education.

CHICAGO, ILL.
Museum of Fine Arts To May 30: Art of Our Allies.

CHICAGO, ILL.
Robert Vose Galleries To May 5: F. V. Smith.

BUFFALO, N. Y.
Albright Art Gallery To May 12: 4th Annual of Buffalo Print Club; May 5-31: 9th Annual of Artists of Western New York.

CHICAGO, ILL.
Art Club May 4-31: 20th Century Portrait Show.

CHICAGO, ILL.
Art Institute To May 5: Emotional Design in Modern Painting; To May 30: Rubbings of Chinese Sculptures; May: 20th Century French Paintings.

CHICAGO, ILL.
Galleries Association May: Oils, Frances F. Dodge and Macena Barton.

CHICAGO, ILL.
Palette & Chisel Academy May 10-Sept. 4: Annual Watercolor Exhibition.

CHICAGO, ILL.
Lenabel F. Pokrass Gallery To May 23: Paintings, David Bekker, Nola Zuoli and Frances Chapin.

CINCINNATI, OHIO
Art Museum To May 16: Artists and Craftsmen of Greater Cincinnati; To May 15: Carrier and Ives and American Prints; To May 16: Surrealist Paintings.

CINCINNATI, OHIO
Taft Museum To May 30: Ohio Water Color Society Exhibition.

CLEVELAND, OHIO
Cleveland Museum of Art To June 6: 25th Annual of Cleveland Artists and Craftsmen.

COLORADO SPRINGS, COLO.
Fine Arts Center To July 1: Boardman Robinson Retrospective.

COLUMBUS, OHIO
Gallery of Fine Arts May: 33rd Annual Exhibition, Columbus Art League.

DAVENPORT, IA.
Municipal Art Gallery To May 6: Emblems of Unity and Freedom; May: Paintings and Handicrafts by American Indians.

DAYTON, OHIO
Art Institute May: Flowers and Birds in Chinese Art; School of the Dayton Art Institute Alumni Show.

DENVER, COLO.
Art Museum To May 16: Oils, Albert Bancroft, Alfred Wands, Frank Vavra, Paul K. Smith.

DETROIT, MICH.
Institute of Arts To May 10: Annual Exhibition of Contemporary American Art; May 5-31: Our Vary in Action.

ELMIRA, N. Y.
Arnot Art Gallery May 9-30: Memorial Exhibition.

FORT WORTH, TEX.
Public Library To May 15: Soldier's Art.

GRAND RAPIDS, MICH.
Kent Art Group To May 15: Paintings and Prints by Donald C. Brown.

GREEN BAY, WIS.
Neville Public Museum To May 25: Worth Fighting For.

HARTFORD, CONN.
Wadsworth Atheneum To May 16: Independent Painters Exhibition; To May 31: Circus and Merry-go-round Carvings.

HOUSTON, TEX.
Museum of Fine Arts To May 16: Work by Museum School of Art.

INDIANAPOLIS, IND.
John Herron Art Institute May 9-June 6: Annual Indiana Artists Exhibition.

ITHACA, N. Y.
Cornell University To May 24: Retrospective Show of Paintings by Walter King Stone; Oils by Contemporary Americans.

LAWRENCE, KAN.
Thayer Museum of Art May: Prints, Charles Morgan; May 11-June 15: Paintings, Helene Samuels.

LOS ANGELES, CALIF.
County Museum May: Ceramics, Glen Lukens; Drawings & Watercolors, Auguste Rodin.

LOS ANGELES, CALIF.
Foundation of Western Art May 10-June 19: Charter Members Exhibition.

LOS ANGELES, CALIF.
Municipal Art Commission May: Laguna Beach Art Association Annual; California Art Club; Informal; Southern California Artists.

LOS ANGELES, CALIF.
Stendahl Art Galleries May 10-June 15: Paintings, Victor Tishler; Watercolors & Prints by Henri De Kruij.

LOS ANGELES, CALIF.
James Vigeveno Galleries To May 10: Circus and Theatre.

LOWELL, MASS.
Whistler's Birthplace To May 15: Whistler Guild of Artists, Paintings and Drawings.

LYNCHBURG, VA.
Randolph-Macon Art Gallery To May 8: Paintings & Drawings, Catherine Moonaw; May 8-June 9: Group Show.

MIDDLETOWN, CONN.
Wesleyan University To May 23: Art Work by Students of Middletown Schools.

OAKLAND, CALIF.
Mills College Art Gallery To May 28: Works by Art Faculty.

MILWAUKEE, WIS.
Art Institute To May 9: 30th Annual Show of Wisconsin Art; May: The Artist in the War Effort.

MINNEAPOLIS, MINN.
Institute of Arts May 8-June 7: Animals in Art; To June 15: Imperial Robes and Textiles of the Chinese Court.

MONTCLAIR, N. J.
Museum of Art To May 30: Watercolors, Georgina Klitgaard.

MONTGOMERY, ALA.
Museum of Fine Arts May: 3rd Exhibition Alabama Water Color Society.

MUSKEGON, MICH.
Hackley Art Center May: Watercolors from Permanent Collection.

NEWARK, N. J.
Artists of Today May 3-16: Works, Avery Johnson.

NEWARK, N. J.
Newark Museum May: American Color Print Society.

NEW LONDON, CONN.
Lyman Allan Museum To May 24: Paintings of Flowers; To May 15: Prints & Paintings by Percy and Grace Albee; Contemporary Etchings and Lithographs.

NEW ORLEANS, LA.
Arts and Crafts Club To May 8: Paintings by Hazel Guggenheim McKinley and the Late Lt. Chas. McKinley; May: Members' Work.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art To May 25: Handicrafts of the Southern Highlands.

OAKLAND, CALIF.
Art Gallery May: Annual Exhibition of Sculpture.

OMAHA, NEB.
Joplin Memorial May: Dali Show.

OSHKOSH, WIS.
Public Museum May: Gibson Girl Exhibit.

PHILADELPHIA, PA.
Art Alliance To May 23: Water Colors, Franz Bernheimer; To May 23: Water Colors, Dong Kingman; To May 14: Paintings, Elizabeth Page; To May 14: Drawings, Jack Blanche; To May 23: Oils, Van Gogh.

PHILADELPHIA, PA.
Robert Carlen Gallery To May 21: Paintings, June Groff.

PHILADELPHIA, PA.
Museum of Art To May 10: Mexican Art of Today.

PHILADELPHIA, PA.
Print Club To May 20: 20th Annual Exhibition of American Etching.

PHILADELPHIA, PA.
Woodmere Art Gallery May 2-26: Works by Clare Leighton, John Joplin and Robert Riggs.

PITTSFIELD, MASS.
Berkshire Museum May 3-31: Paintings, Thomas Curtin; Photographs, William Plouffe.

PORTLAND, ORE.
Art Museum To May 5: The Soviet People at War; To May 15: Tapestries from French & Co.

PROVIDENCE, R. I.
Art Club To May 9: Group Show of Paintings and Etchings.

PROVIDENCE, R. I.
Museum of Art May: Contemporary Rhode Island Art.

SACRAMENTO, CALIF.
E. B. Crocker Art Gallery May: Group Show.

ST. LOUIS, MO.
City Art Museum To May 15: French Engraved Portraits; To May 31: Print by Pablo Picasso.

ST. LOUIS, MO.
E. B. Crocker Art Gallery May 10-22: War Mothers, Bernhard Sopher.

SAN ANTONIO, TEX.
Witte Memorial Museum To May 9: 13th Annual Local Artists Exhibition.

SAN FRANCISCO, CALIF.
Palace of the Legion of Honor May 10-June 13: 19th Century French Painting.

SAN FRANCISCO, CALIF.
M. H. de Young Memorial Museum May: Prints, Charles Capps; Drawings, Wilder Bentley; French 18th Century Art.

SAN FRANCISCO, CALIF.
Fairway Art Gallery May: Seasonal John Garth.

SANTA BARBARA, CALIF.
Santa Barbara Museum To June 1: Russell Corlies; May: Mary Hays, Ross Santee; To May 15: Paul Clemens.

SAVANNAH, GA.
Telfair Academy of Art May: Etchings and Aquatints by Goya.

SEATTLE, WASH.
Art Museum May 5-June 6: Drawings, Corrado Cagli; Watercolor, Charlotte Berend.

SOUTH HADLEY, MASS.
Mount Holyoke College To May 15: Paintings, Karl Zerbe.

SPRINGFIELD, MASS.
Museum of Art May 8-30: Animal Hyatt Hunting; on Animal Sculpture; Paintings, Celine Backlund.

STATEN ISLAND, N. Y.
Institute of Arts and Sciences May: Paintings & Sculpture, States and Artists.

SYRACUSE, N. Y.
Museum of Fine Arts To May 15: Paintings, Beatrice Wose, May 15-31: French Paintings.

TOLEDO, OHIO
Museum of Art May: 25th Annual of the Toledo Federation of Art Societies.

TOPEKA, KAN.
Mulvane Art Museum May: Annual Washburn Art Students Exhibition.

TORONTO, CAN.
Art Gallery May: Canadian Society of Painters in Watercolor.

WASHINGTON, D. C.
Corcoran Gallery of Art May 23: Paintings & Drawings by M. Lena.

WELLESLEY, MASS.
Farnsworth Art Museum May: Exhibition of Chinese Ritual Bronzes and Paintings.

WICHITA, KAN.
Art Association Galleries May: Paintings, Doel Reed.

WILMINGTON, DEL.
Delaware Art Center May: Three European Rooms.

YOUNGSTOWN, OHIO
Butler Art Institute To May 2: Print Show; Paintings, Max Weber; May: Audubon Bird Prints.

EXHIBITIONS IN NEW YORK CITY

Academy of Allied Arts (349W86) To May 22: 12th Annual Exhibition of Paintings and Water Colors.

American British Art Center (44W 58) May 4-15: Paintings & Drawings by Charles Dana Gibson.

An American Place (508 Madison) To May 22: Paintings, Georgia O'Keeffe.

Argent Galleries (42W57) May 3-June 25: Salute to Spring.

Artists Gallery (43W55) May 4-17: Flowers & People by Laura Steig.

Associated American Artists (711 Fifth) May 3-22: Paintings, Eugene Ludins.

Babcock Galleries (38E57) May: Ernest Lawson Paintings.

Bignou Gallery (32E57) May: Ancient Chinese and Modern European Paintings.

Mortimer Brandt Gallery (50E57) To May 15: Oils, Francis Chapin.

Bronx House (1637 Washington Ave.) To May 15: Exhibition of Bronx Artists.

Brooklyn Museum (Eastern Pkwy) To May 23: International Water Color Exhibition; To May 9: War Maps.

Brunner Gallery (110E58) May: Old Masters.

Buchholz Gallery (32E57) To May 8: Works by Jacques Lipschitz.

Contemporary Arts (106E57) To May 8: Paintings & Pastels by Stephen Coaka.

Downtown Gallery (43E51) May: "Harlem," by Jacob Lawrence.

Durand-Ruel Galleries (12E57) To May 8: "Circus People," Paintings by Walt Kuhn.

Albert Duveen (19E57) May: Fine American Paintings.

Ward Eggleston Galleries (161W57) May: Group Exhibition.

8th Street Gallery (33W8) To May 9: Art Fair; May 10-31: Gotham Painters.

Ferargil Galleries (63E57) To May 8: Paintings by James N. Rosenberg.

460 Park Avenue (460 Park) To May 22: Paintings by Bernatechke.

Frick Collection (1E70) May: Permanent Collection.

Galerie St. Etienne, Inc. (46W57) May: Paintings by Josephine Jay.

Gallery of Modern Art (18E57) To May 22: Paintings by Helen Katkul.

Grand Central Galleries Fifth at 55) To May 16: Portraits of Yesterday and Today.

Hall of Art (24W40) May 5-19: 27th Annual, Society of Independent Artists.

Koester Galleries (65E57) May: Old Masters.

M. Knoedler & Co. (14E57) To May 8: Portraits, Salvador Dali; May 10-31: Paintings of Nantucket by Inna Garsoian.

Kraushaar Art Galleries (730 Fifth) To May 8: Paintings Iver Rose.

Julien Levy Gallery (42E57) To May 4: Jesus Guerrero Galvan; May 5-25: Drawings, Max Ernst.

Lilienfeld Galleries (21E57) To May 30: Paintings, Javlenksy.

Macbeth Gallery (11E57) To May 8: Theodore Robinson.

Pierre Matisse (41E57) To May 15: Photography of Herbert Matter.

Metropolitan Museum (Fifth at 82) May: Prints by Bruegel; Old and Modern Prints.

Midtown Galleries (605 Madison) May: Paintings by Gladys Rockmore Davis.

Milch Galleries (108W57) To May 15: Childre Hassam.

Museum of Modern Art (11W53) To June 13: Religious Folk Art of the Southwest.

Newhouse Galleries (15E57) May: Fine Old English Paintings.

New York Historical Society (170 Central Park West) To July 31: Portraits of Our Forefathers.

New York Junior League (21E57) May 3-15: Exhibition of Contemporary American Masters.

Nierendorf Gallery (53E57) To May 15: Oils, Julio de Diego.

Norlyst Gallery (59W56) To May 22: Boris Margo.

Passedoit Gallery (121E57) May 4-23: Paintings, Rudolf Jacob.

Perls Gallery (32E58) May: Dorothea Tanning Retrospective.

Pinacoteca (120W58) To May 15: Paintings by Boris Wolf.

Puma Gallery (108W57) Opening May 3: Seven Moderns.

Rehn Galleries (683 Fifth) To May 8: Eugene Speicher; Opening May 10: Reginald Marsh.

Rosenberg & Co. (16E57) May: Abraham Rattner.

Schonebaum Gallery (73E57) May 3-15: Paintings and Drawings by Henry Major.

Andre Seligmann Galleries (15E57) May: Recent Paintings by Robert T. Francis.

E. & A. Silberman (32E57) May: Old Masters and Objects of Art.

60th Street Gallery (22E60) May: Group Exhibition.

Harry Stone Gallery (555 Madison) To May 15: 19th Century French Show.

Studio Guild (130W57) May 3-15: Paintings, Master Class of Cousin Zichy.

Steuben Glass (Fifth at 56th) May: Antique Glass.

Wakefield Gallery (64E55) To May 10: Tempera Painting by William N. Johnson.

Weyhe Gallery (794 Lexington) May: June: New Color Prints by Young Americans.

Wildenstein Galleries (19E64) May: Fashion in Headress.

Howard Young (11E57) May: Master Paintings.

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